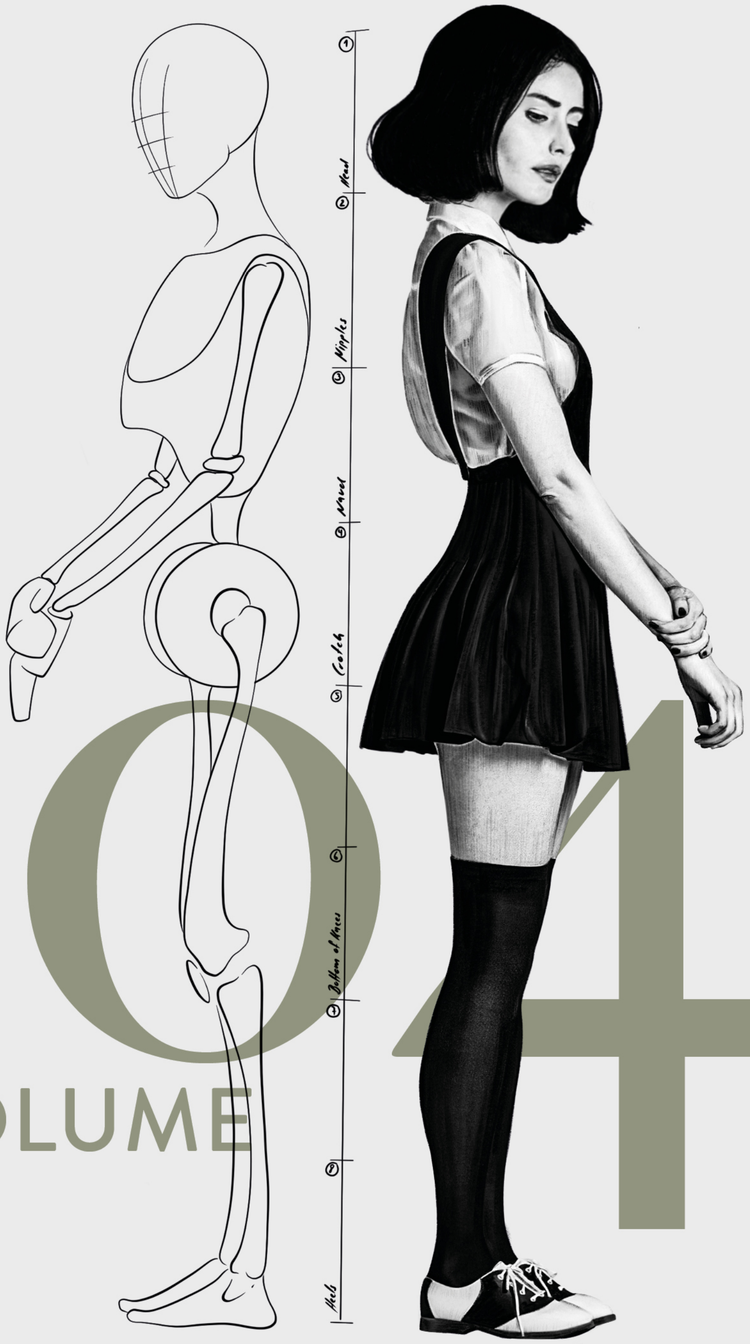

Head
Nipples
Navel
Crotch
Bottom of Knees
Heels

VOLUME 04

HOW TO DRAW
THE BODY

BY LAURA H. RUBIN

VOLUME

04

HOW TO DRAW THE BODY

Welcome to volume **four**!

In this volume you will learn how to apply the Loomis method to the human body. We will also do different exercises with posing and take a look at the body in perspective.

Like in the previous volumes, there are also many exercises in which you can apply and repeat what you have learned.

THIS VOLUME CONTAINS **6 CHAPTERS**

Proportions

Skeleton and Loomis body

Poses

Sense of bulk

Perspectives

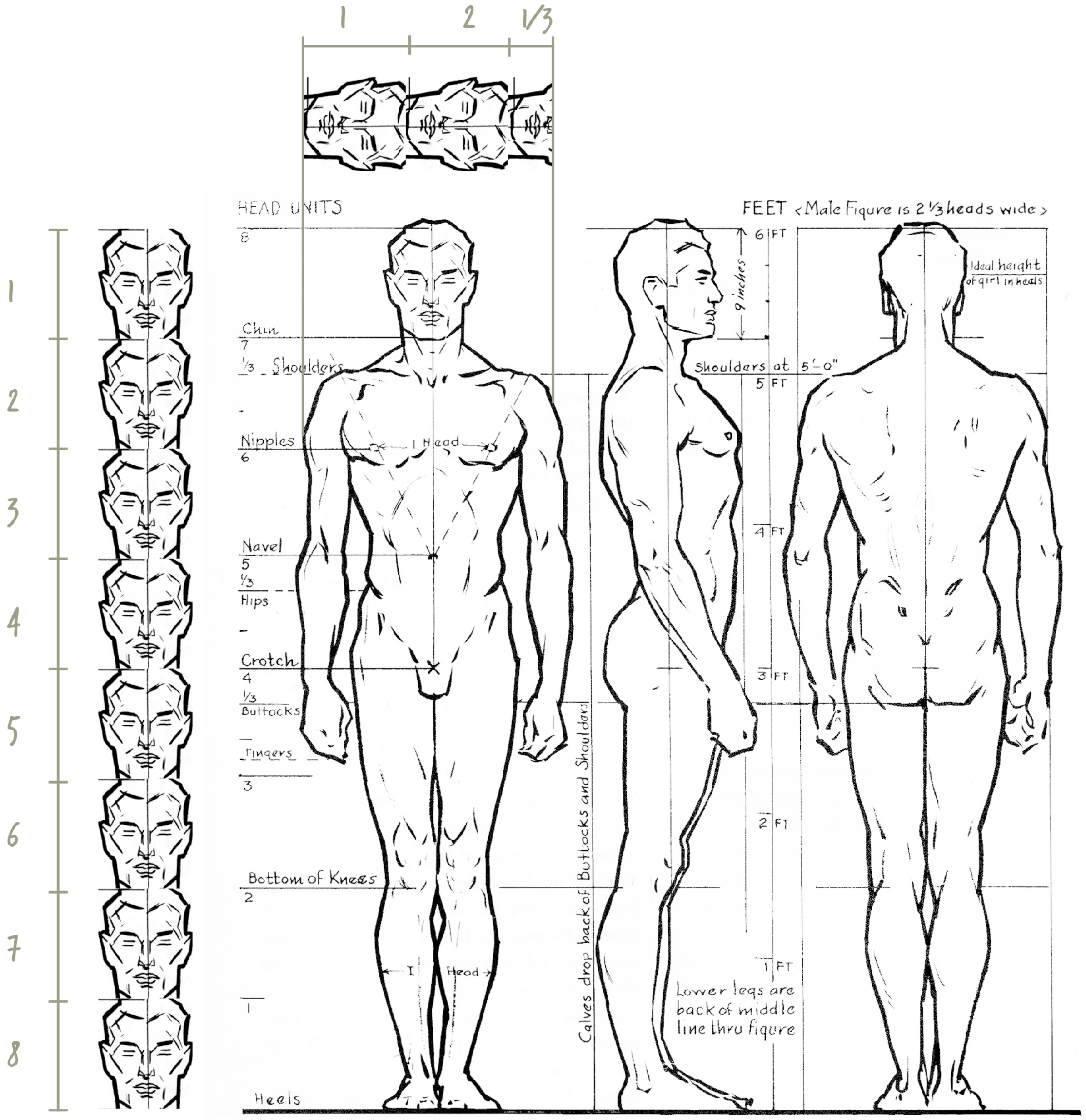
Anatomy

PROPORTIONS

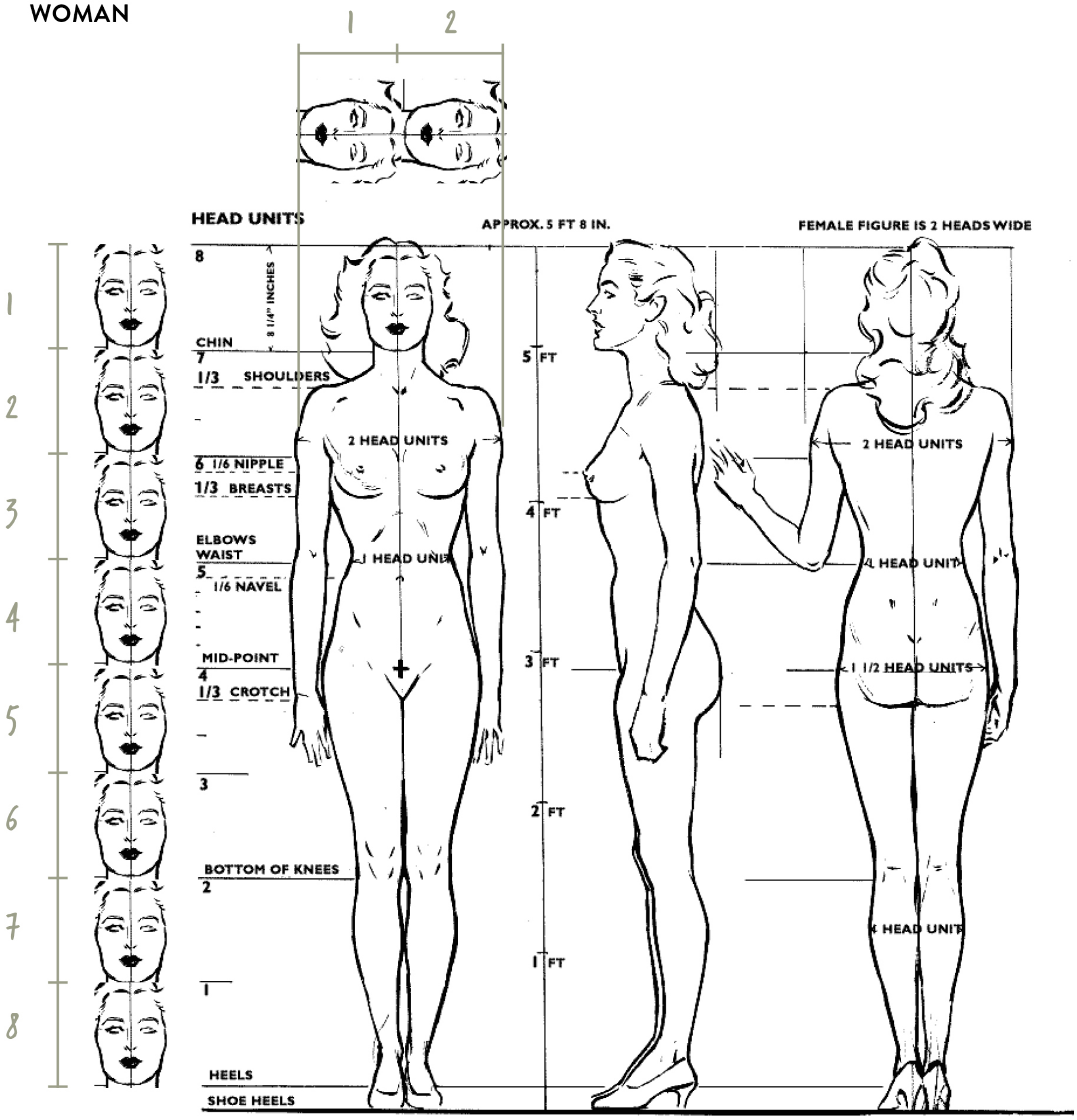
In this chapter we'll study the Loomis body. You'll see that the principle is similar to the Loomis head in chapter two. The Loomis body is therefore very popular, because you don't have to learn too much about human anatomy to draw a realistic body.

First, we'll look at the proportions of a woman and a man. Remember, the ideal proportions have nothing to do with body weight but only with the skeletal structure, which is the same for almost everyone.

MAN


1
2
1/3
1
2
3
4
5
6
7
8
HEAD UNITS
8
Chin
7
1/3 Shoulders
Nipples
6
1 Head
Navel
5
1/3
Hips
Crotch
4
1/3
Buttocks
Fingers
3
Bottom of Knees
2
1 Head
1
Heels
FEET <Male Figure is 2 1/3 heads wide>
6 FT
9 inches
Ideal height of girl in heads
Shoulders at 5'-0"
5 FT
4 FT
3 FT
2 FT
1 FT
Calves drop back of Buttocks and Shoulders
Lower legs are back of middle line thru figure

WOMAN


1
2
HEAD UNITS
APPROX. 5 FT 8 IN.
FEMALE FIGURE IS 2 HEADS WIDE
1
2
3
4
5
6
7
8
8
8 1/4" INCHES
CHIN
7
1/3 SHOULDERS
6 1/6 NIPPLE
1/3 BREASTS
ELBOWS
WAIST
5
1/6 NAVEL
MID-POINT
4
1/3 CROTCH
3
BOTTOM OF KNEES
2
1
HEELS
SHOE HEELS
2 HEAD UNITS
1 HEAD UNIT
5 FT
4 FT
3 FT
2 FT
1 FT
2 HEAD UNITS
1 HEAD UNIT
1 1/2 HEAD UNITS
1 HEAD UNIT

NOTE:

1.

The height of the entire body of a man or a woman can always be defined **by the head height x8.**

2.

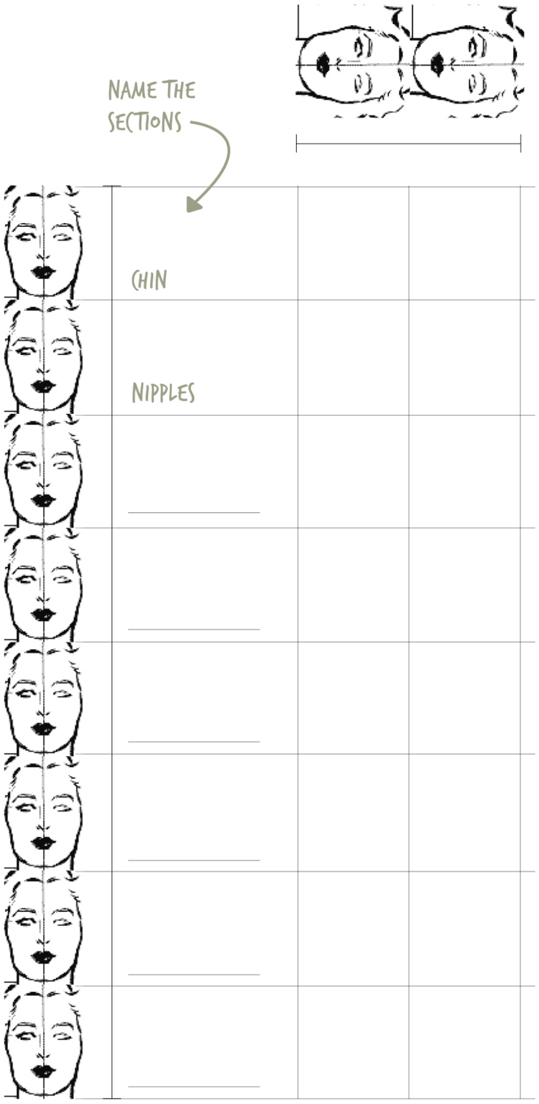
Once you have defined these 8 subdivisions, you will get **the exact position for the chin, breast/nipple, elbows, body center, knees, and heels**.

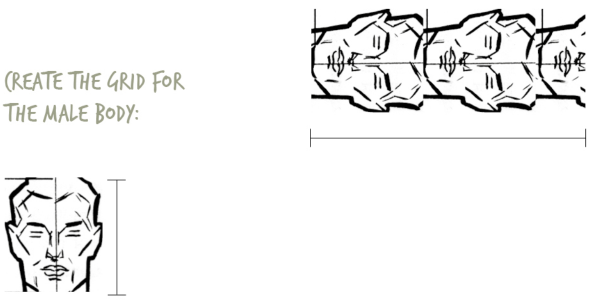
3.

The width of the female body can be defined by the **height of the head x2**. The male body by the **height of the head x2⅓**.

LET'S TRY TO CREATE SUCH A GRID BY OURSELF ON THE NEXT PAGE >

Try to build a correct grid and name the sections correctly. If you like, you can also try to draw the body in the grid, but since we will take a closer look at the body on the following pages, you can try to draw the final body later.

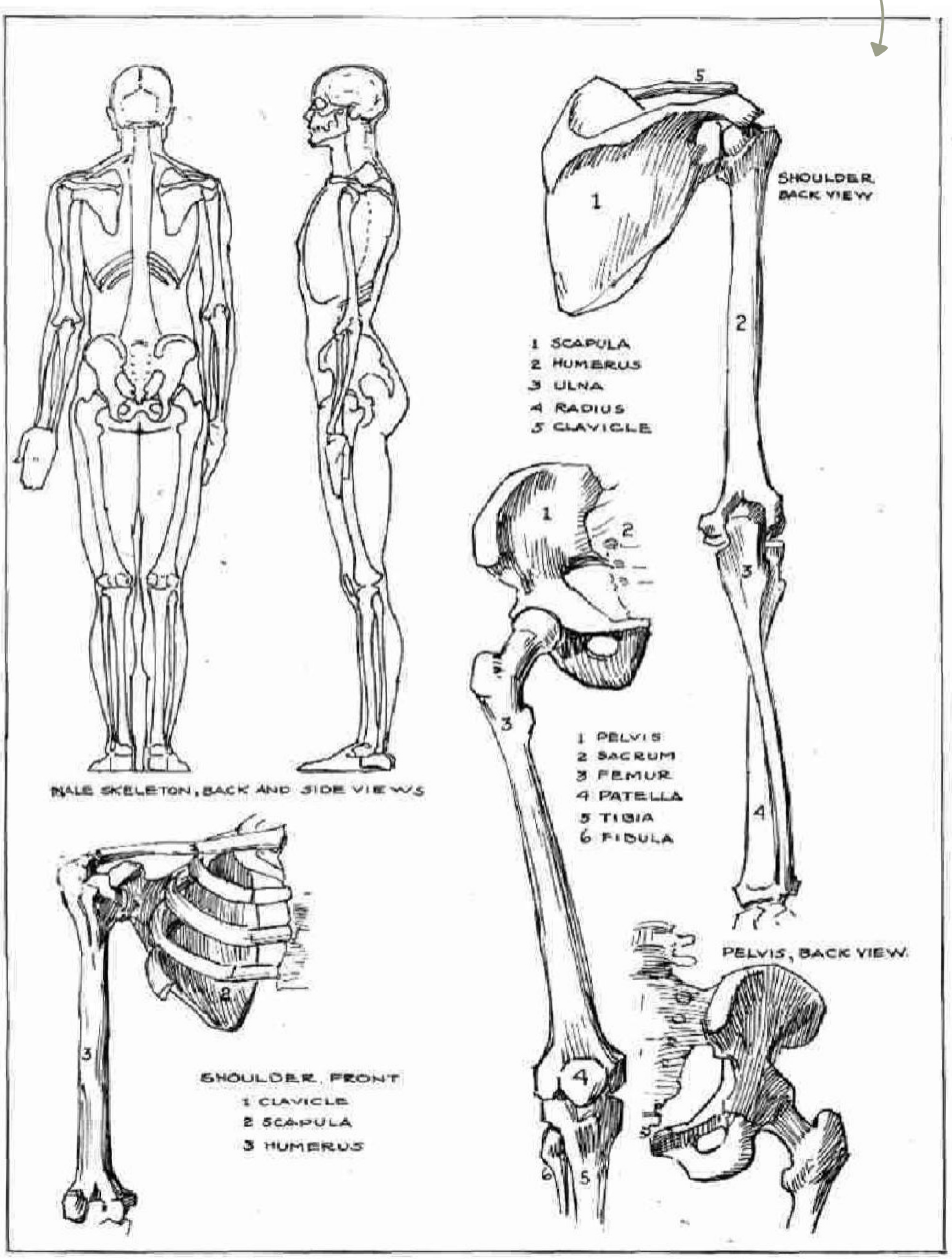

NAME THE SECTIONS
CHIN
NIPPLES


CREATE THE GRID FOR THE MALE BODY:

THE SKELETON AND LOOMIS BODY

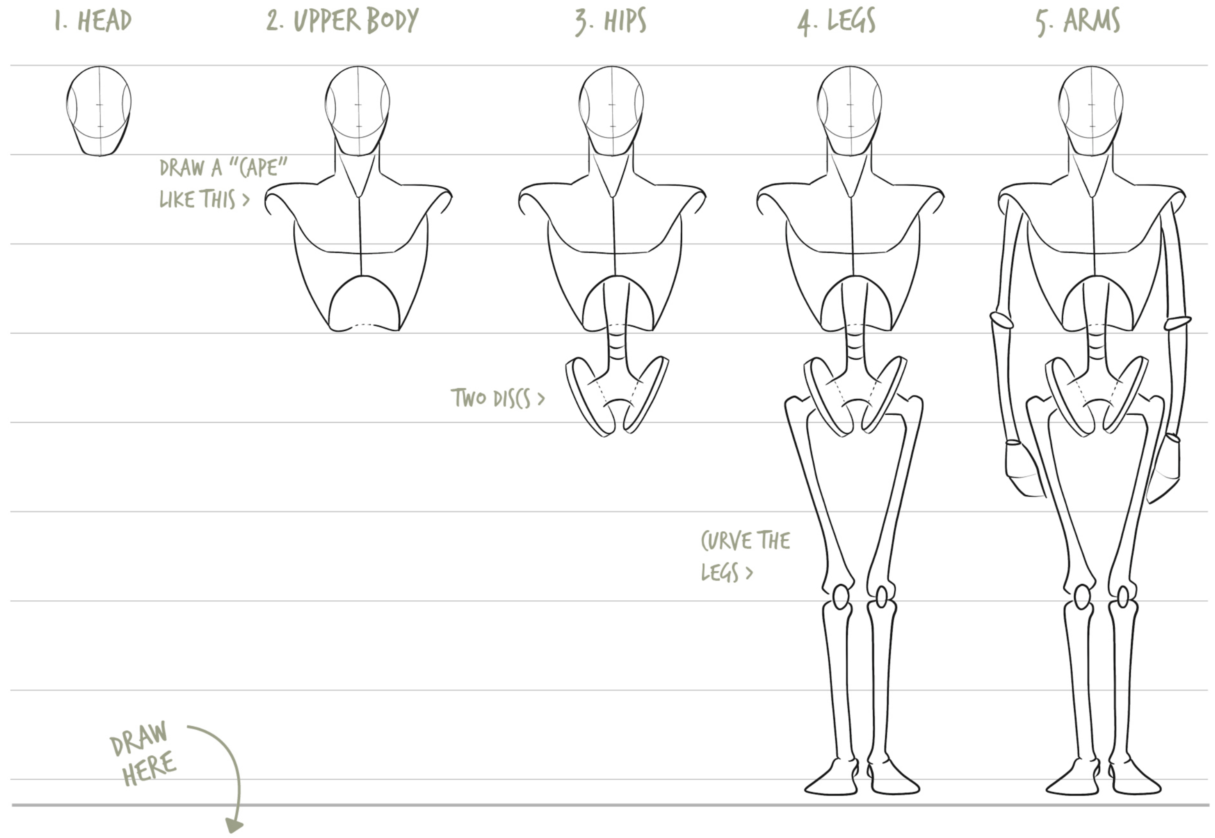
Before we create the Loomis body, we should take a quick look at our skeleton.

It is important that you know roughly what our skeleton looks like. Then you will understand the functionality of the Loomis skeleton we are about to create.


MALE SKELETON, BACK AND SIDE VIEWS
5
1
2
SHOULDER BACK VIEW
1 SCAPULA
2 HUMERUS
3 ULNA
4 RADIUS
5 CLAVICLE
3
4
1
2
3
1 PELVIS
2 SACRUM
3 FEMUR
4 PATELLA
5 TIBIA
6 FIBULA
4
6
5
PELVIS, BACK VIEW.
2
3
SHOULDER, FRONT
1 CLAVICLE
2 SCAPULA
3 HUMERUS

IMPORTANT BONES FOR THE LOOMIS SKELETON

Now let's start drawing the Loomis body.
Look at the step-by-step examples and try to redraw below:


1. HEAD
2. UPPER BODY
3. HIPS
4. LEGS
5. ARMS
DRAW A "CAPE" LIKE THIS >
TWO DISCS >
CURVE THE LEGS >
DRAW HERE

FIRST TRY:

1. CHIN

2. NIPPLES

3. ELBOWS

4. MID-POINT

5.

6. BOTTOM OF KNEES

7.

8. HEELS
(SHOE HEELS)

SECOND TRY:

1. CHIN

2. NIPPLES

3. ELBOWS

4. MID-POINT

5.

6. BOTTOM OF KNEES

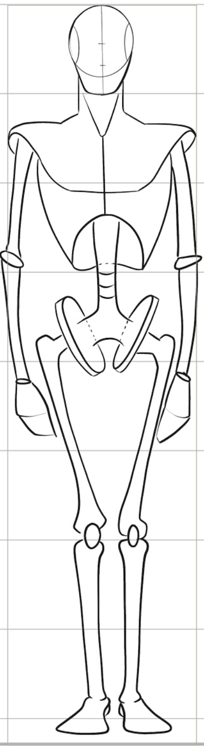
7.

8. HEELS
(SHOE HEELS)

DRAW HERE

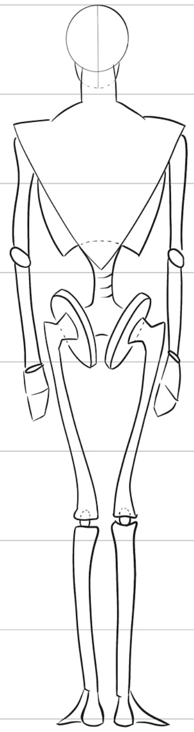
...A SECOND TIME, IN CASE YOU WANT MORE PRACTICE

FRONT VIEW



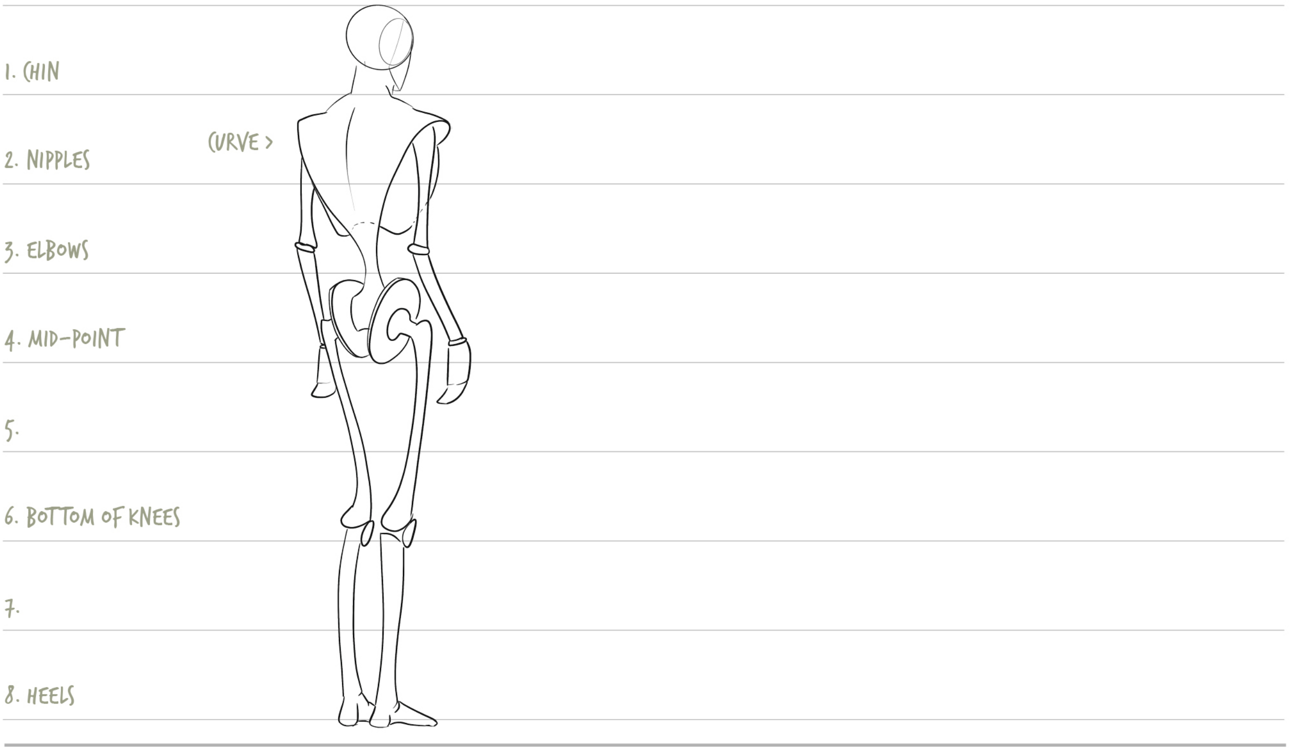
1. CHIN
2. NIPPLES
3. ELBOWS
4. MID-POINT
5.
6. BOTTOM OF KNEES
7.
8. HEELS

BACK VIEW

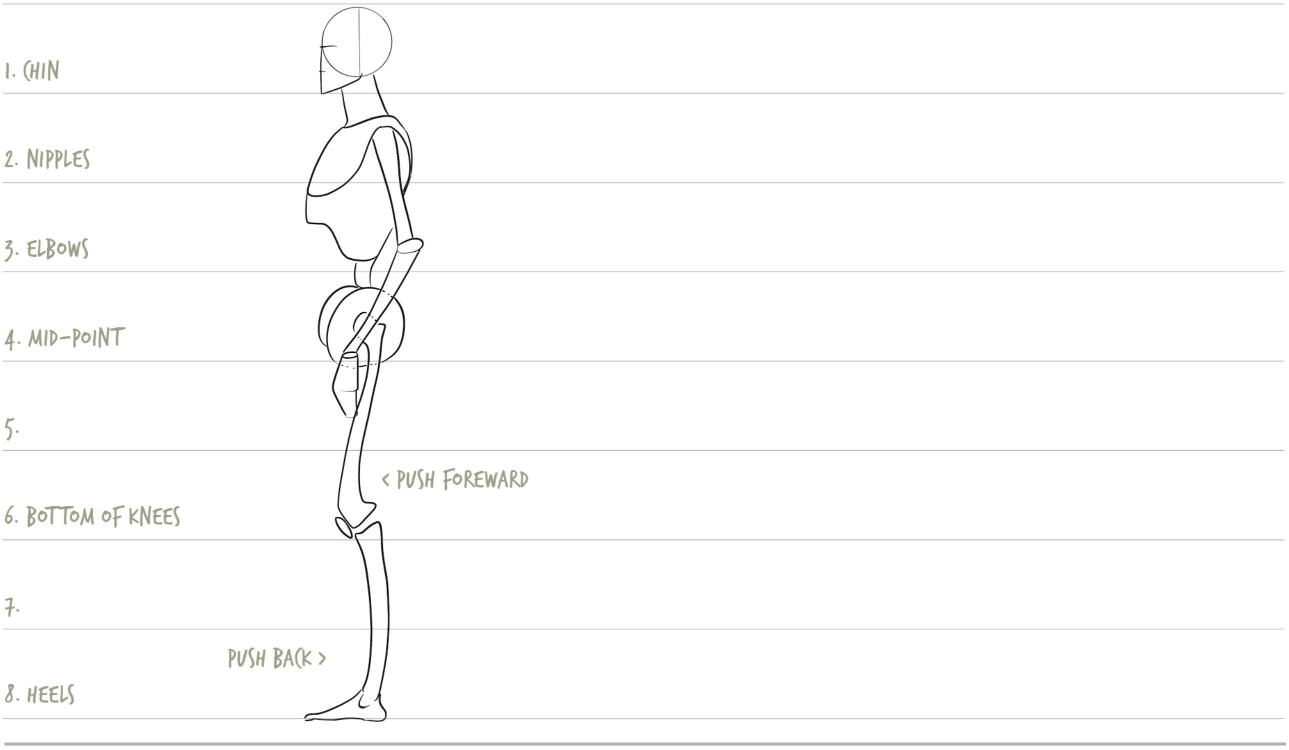


1. CHIN
2. NIPPLES
3. ELBOWS
4. MID-POINT
5.
6. BOTTOM OF KNEES
7.
8. HEELS

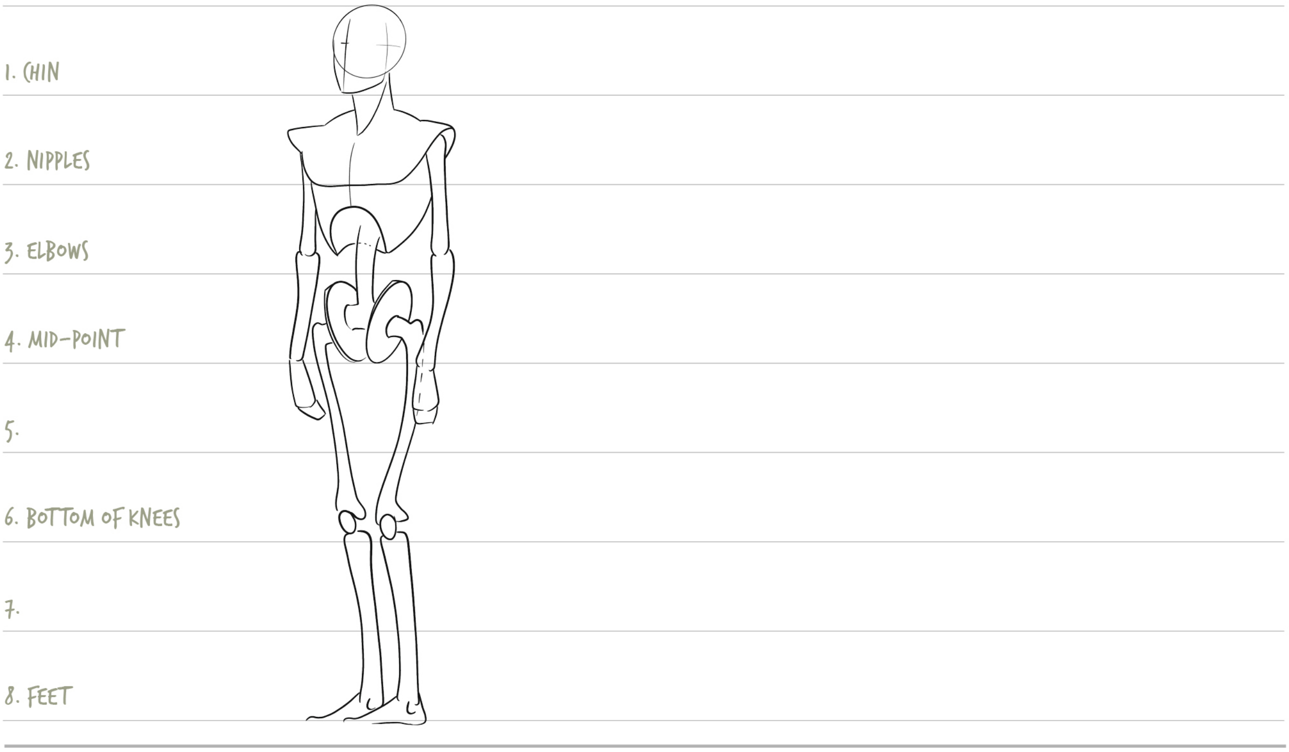
3/4 BACK VIEW


1. CHIN
2. NIPPLES
CURVE >
3. ELBOWS
4. MID-POINT
5.
6. BOTTOM OF KNEES
7.
8. HEELS

SIDE VIEW


1. CHIN
2. NIPPLES
3. ELBOWS
4. MID-POINT
5.
< PUSH FOREWARD
6. BOTTOM OF KNEES
7.
PUSH BACK >
8. HEELS

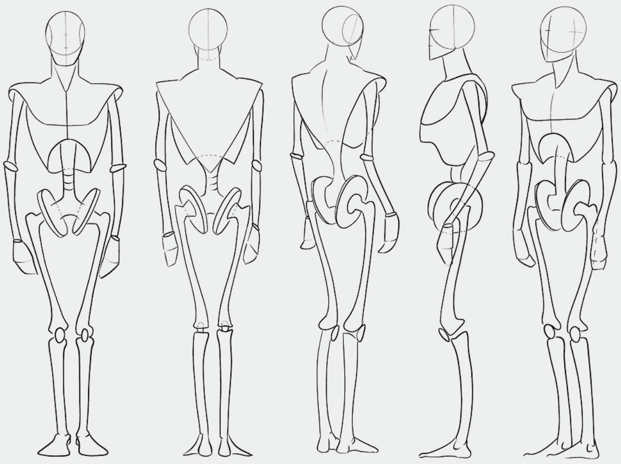
3/4 FRONT VIEW


1. CHIN
2. NIPPLES
3. ELBOWS
4. MID-POINT
5.
6. BOTTOM OF KNEES
7.
8. FEET

CONGRATS! :D

If you were able to draw the figures, you now know how to create the perfect Loomis body!

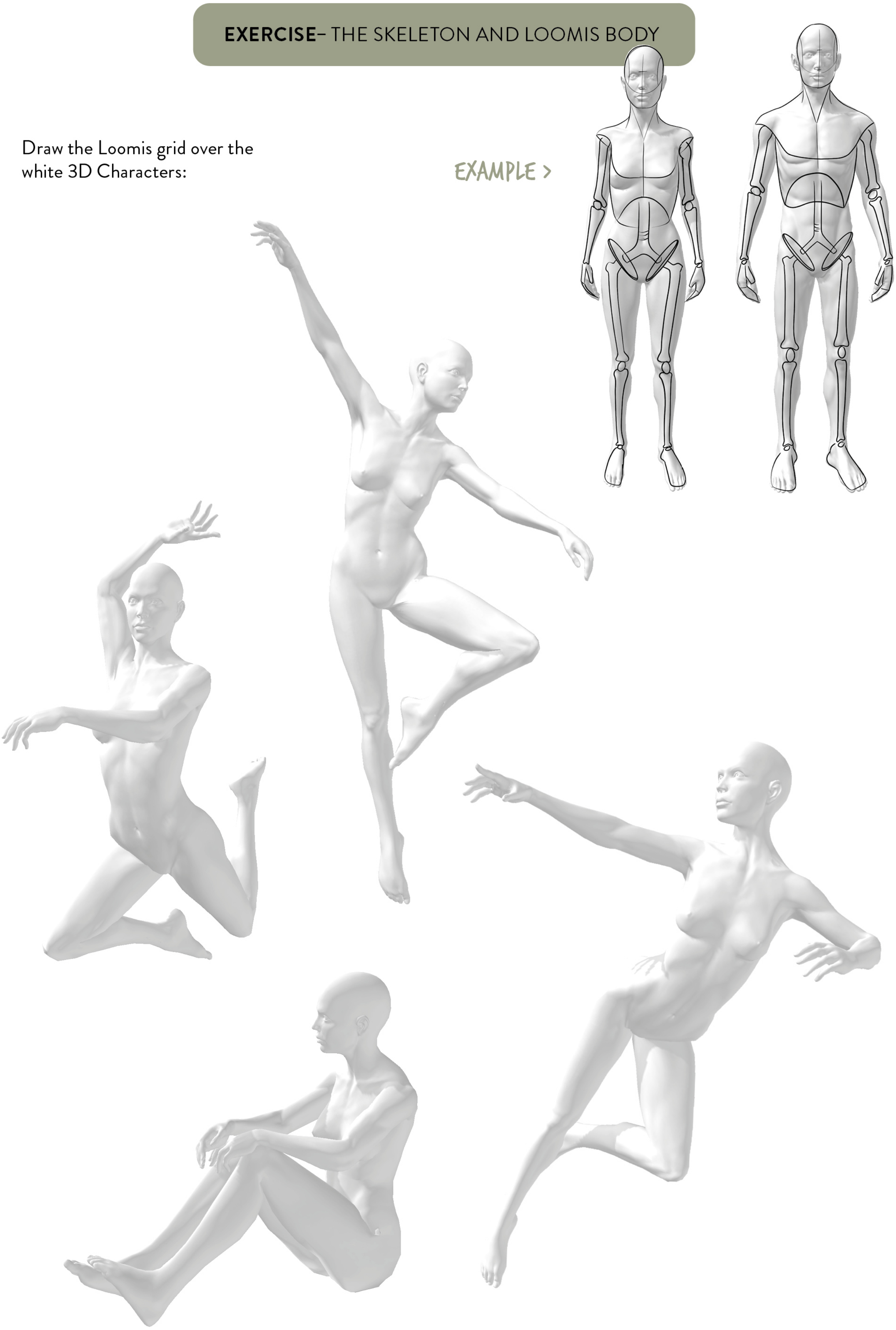
Before we try to create some poses, maybe we should do some repetitions on the next page.



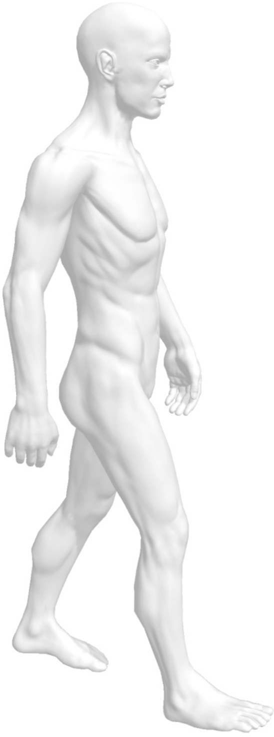
EXERCISE– THE SKELETON AND LOOMIS BODY

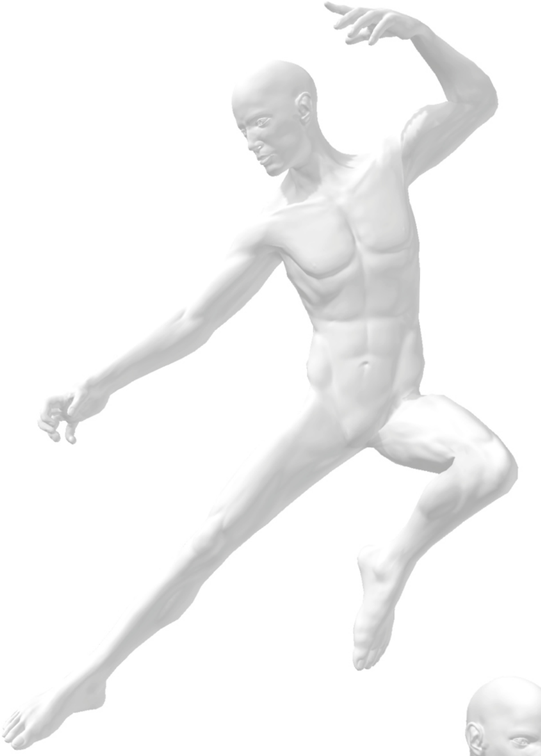
Draw the Loomis grid over the white 3D Characters:

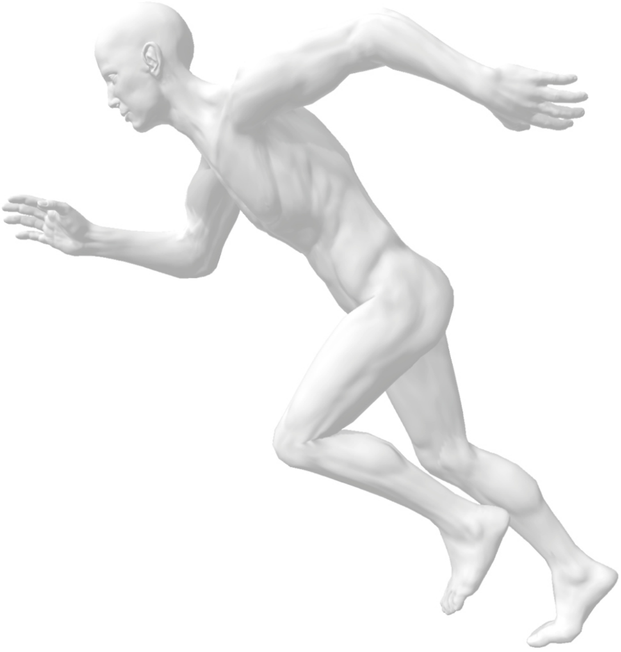
EXAMPLE >

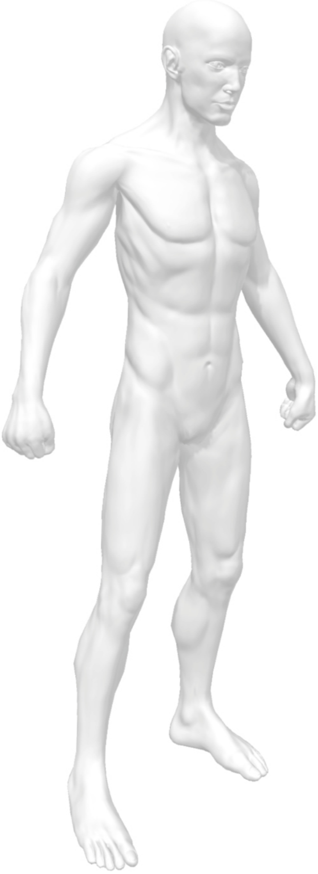


EXERCISE– THE SKELETON AND LOOMIS BODY





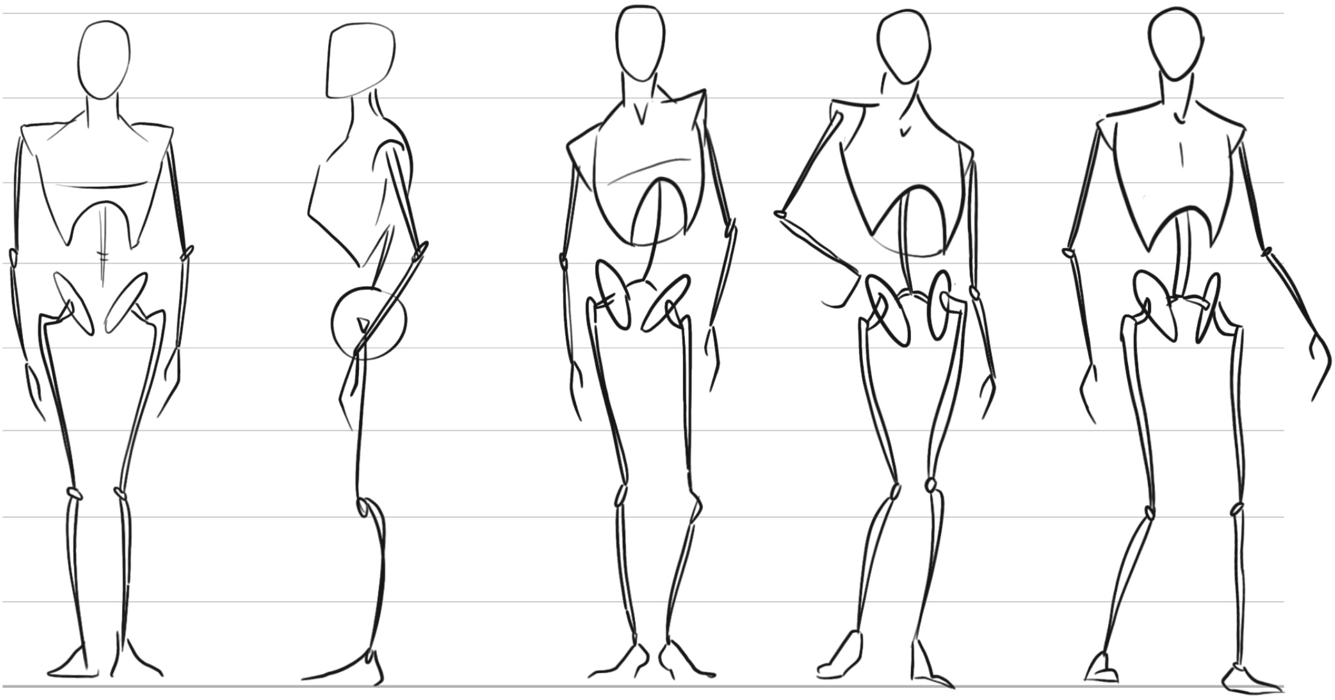


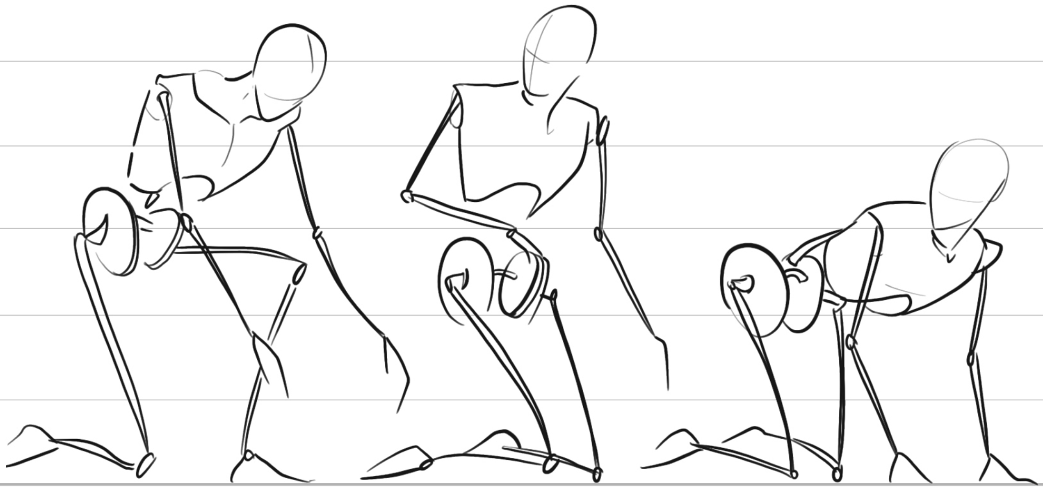


POSES

Since drawing static figures would become quite boring over time, we should now try to do some poses.

Try to create some simple poses.
The body grids do not need to be as detailed as in the previous exercises.



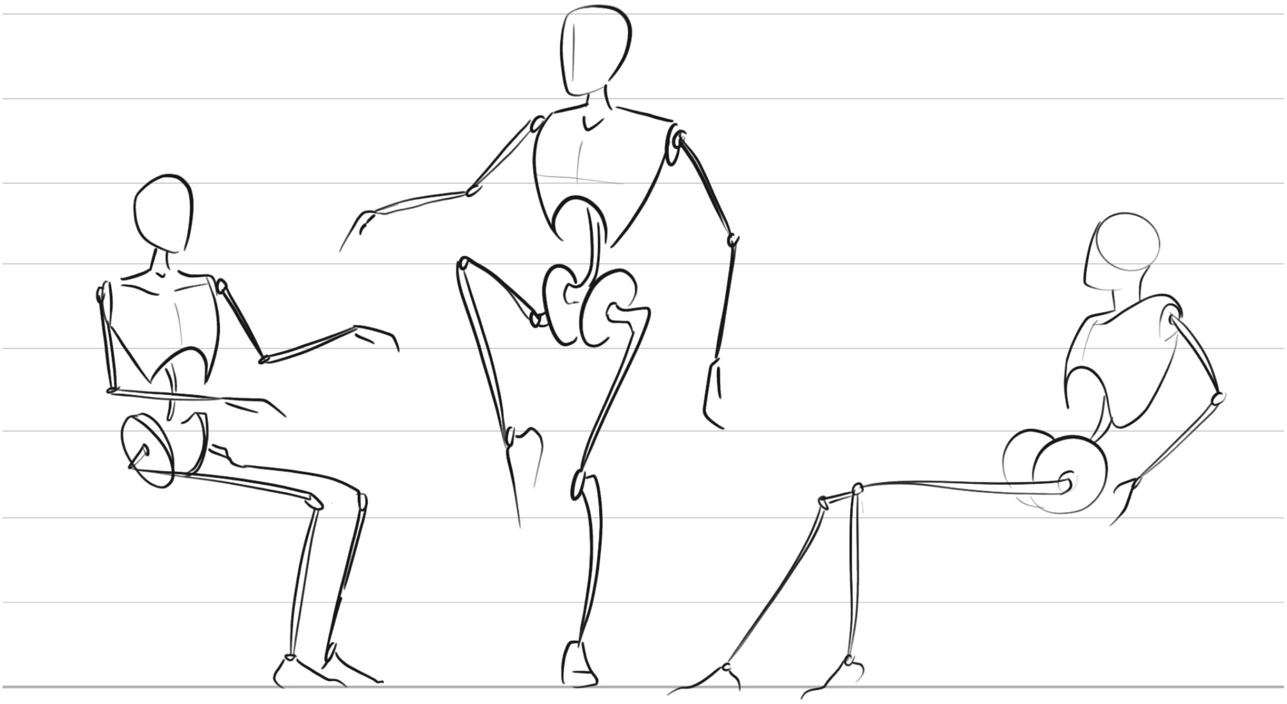


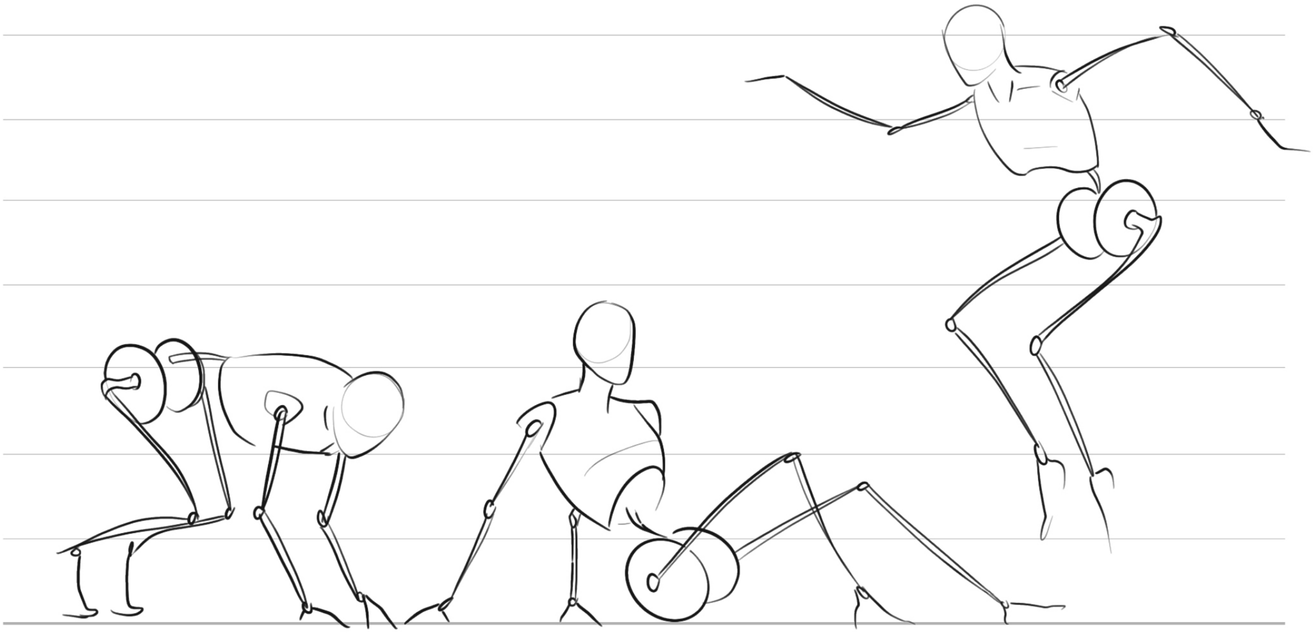
WEIGHT ON ONE KNEE AND FOOT

WEIGHT ON BOTH KNEES

WEIGHT ON HANDS AND KNEES

All figure action should be based on a distribution of the body weight.



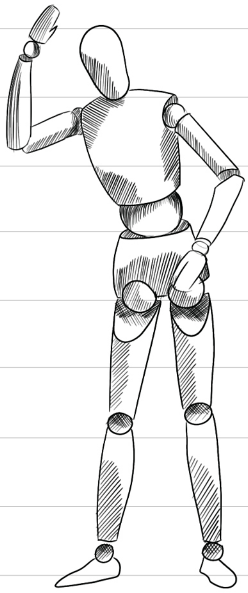


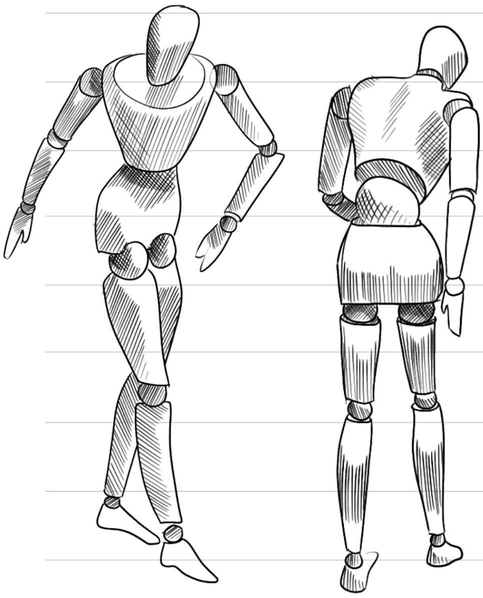
SENSE OF BULK

To develop a better feeling for bulk, we transform our Loomis bodies into manikins.

If you have a wooden manikin (you can buy them in almost any art and crafts store these days and they are also available as apps), you could use it as a reference:

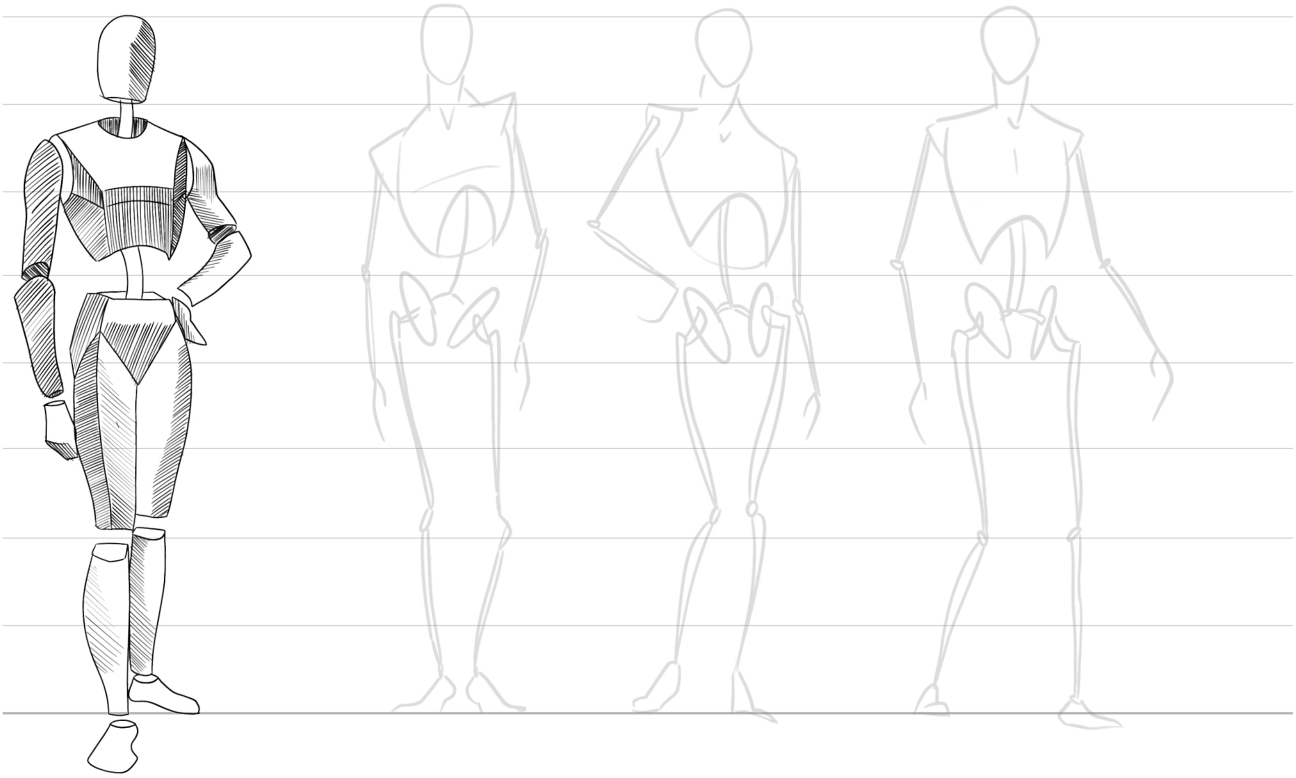
LET'S GIVE IT A TRY

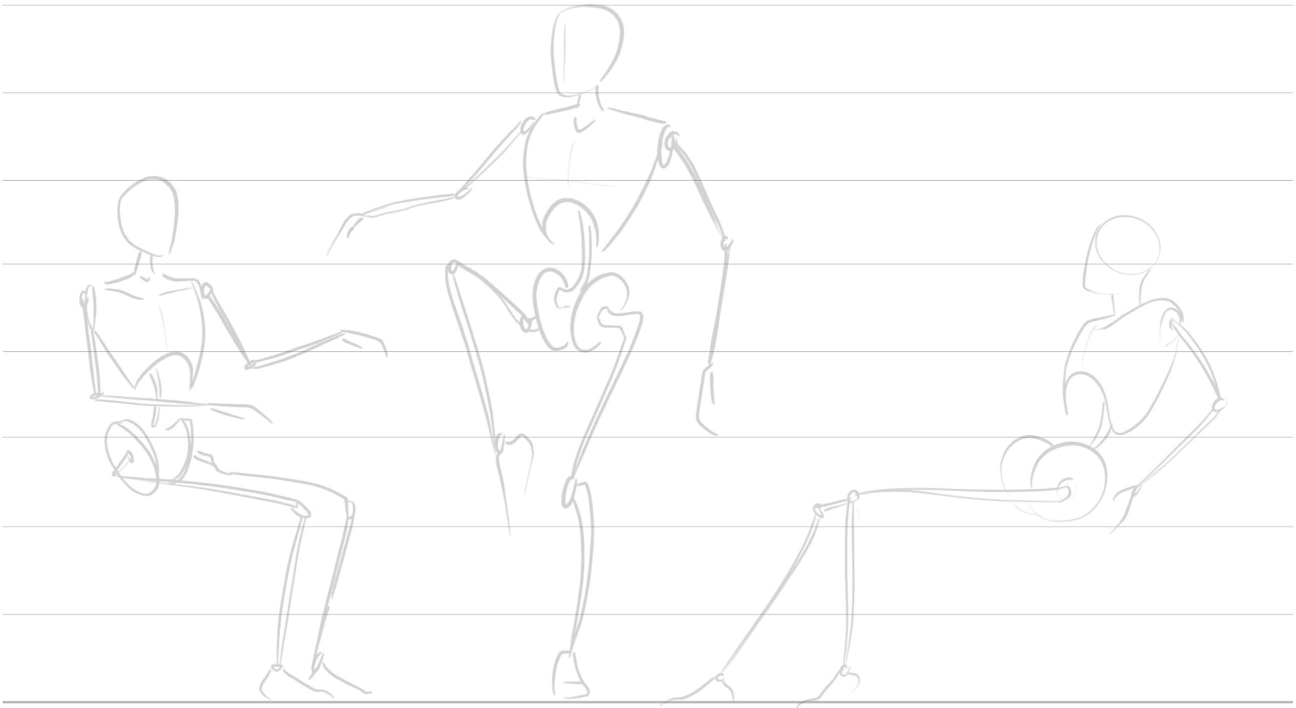


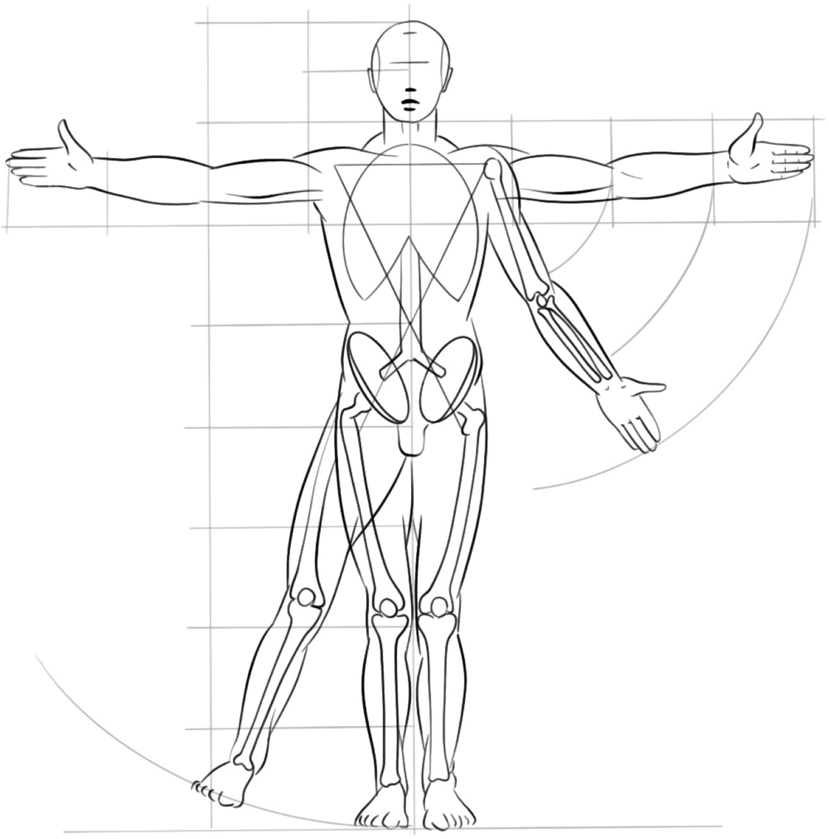


Try to give the Loomis bodies more volume:

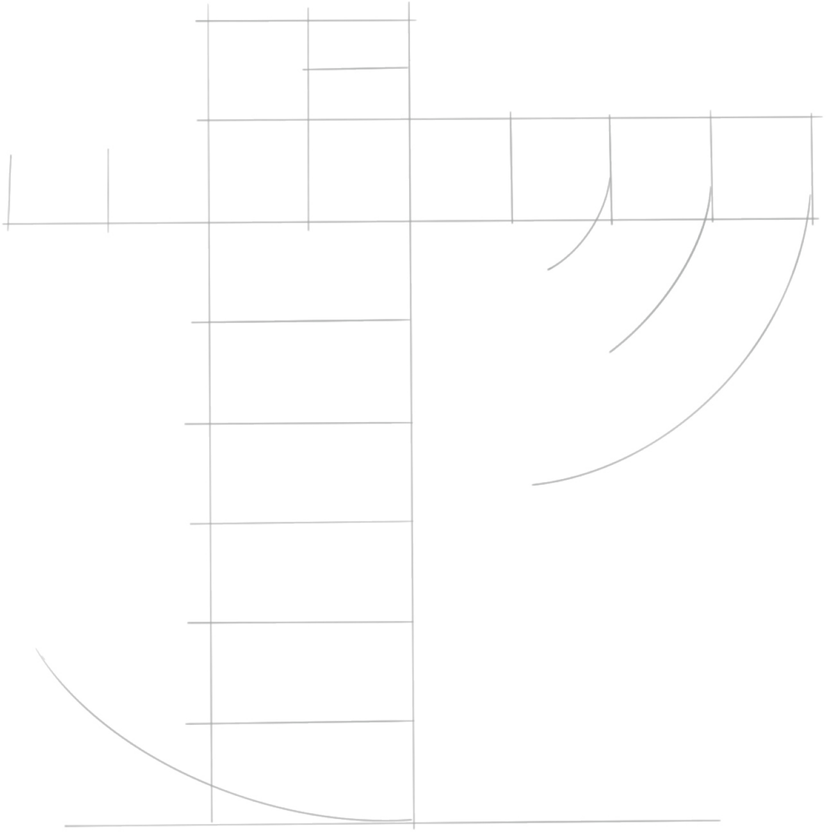
DRAW OVER THE LOOMIS BODIES







REDRAW THE BODY
INTO THE GRID

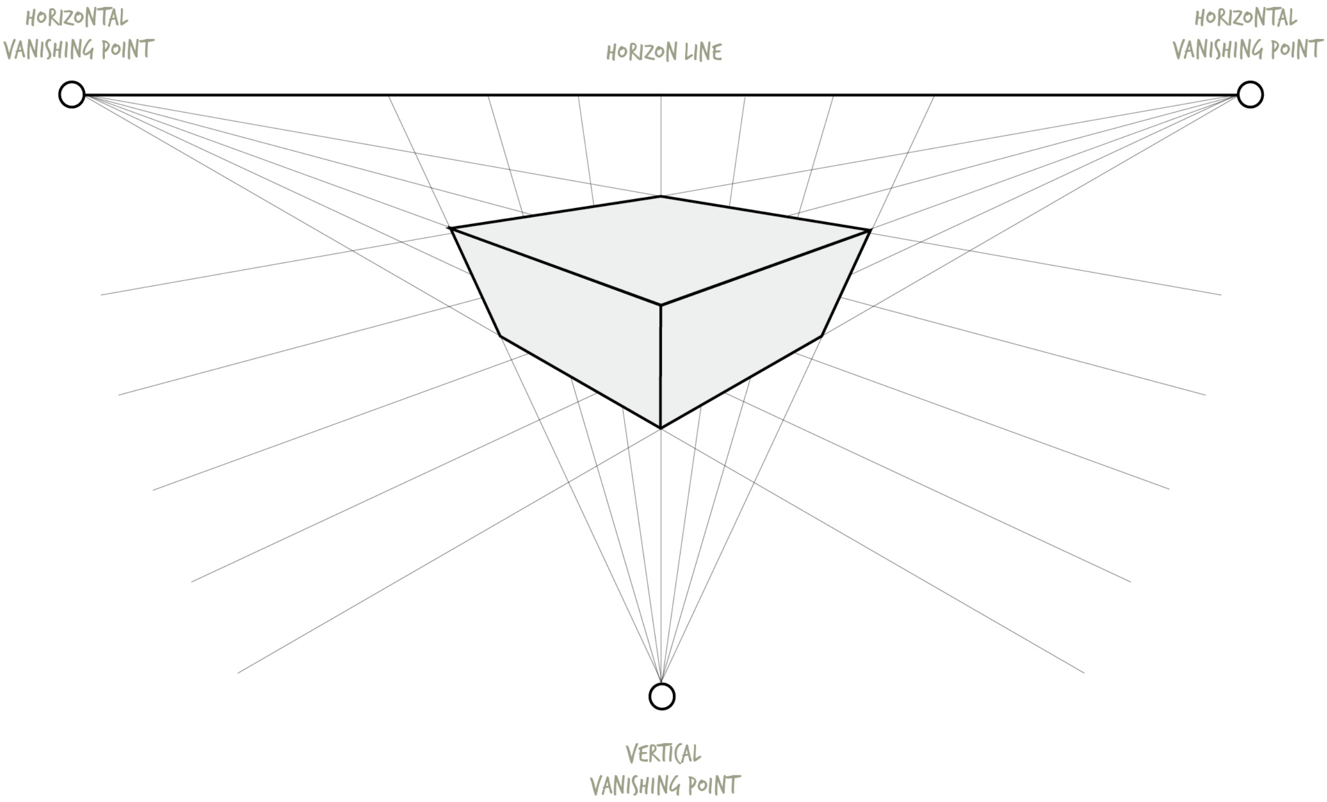


PERSPECTIVE

Sketching perspectives with a reference model is a lot of fun and gives you a lot of practice! So sketch as often as you can. But what if you don't have a reference model?

In this exercise, we will have a look at a method for cases when you don't have a reference model, and you might need a certain perspective.

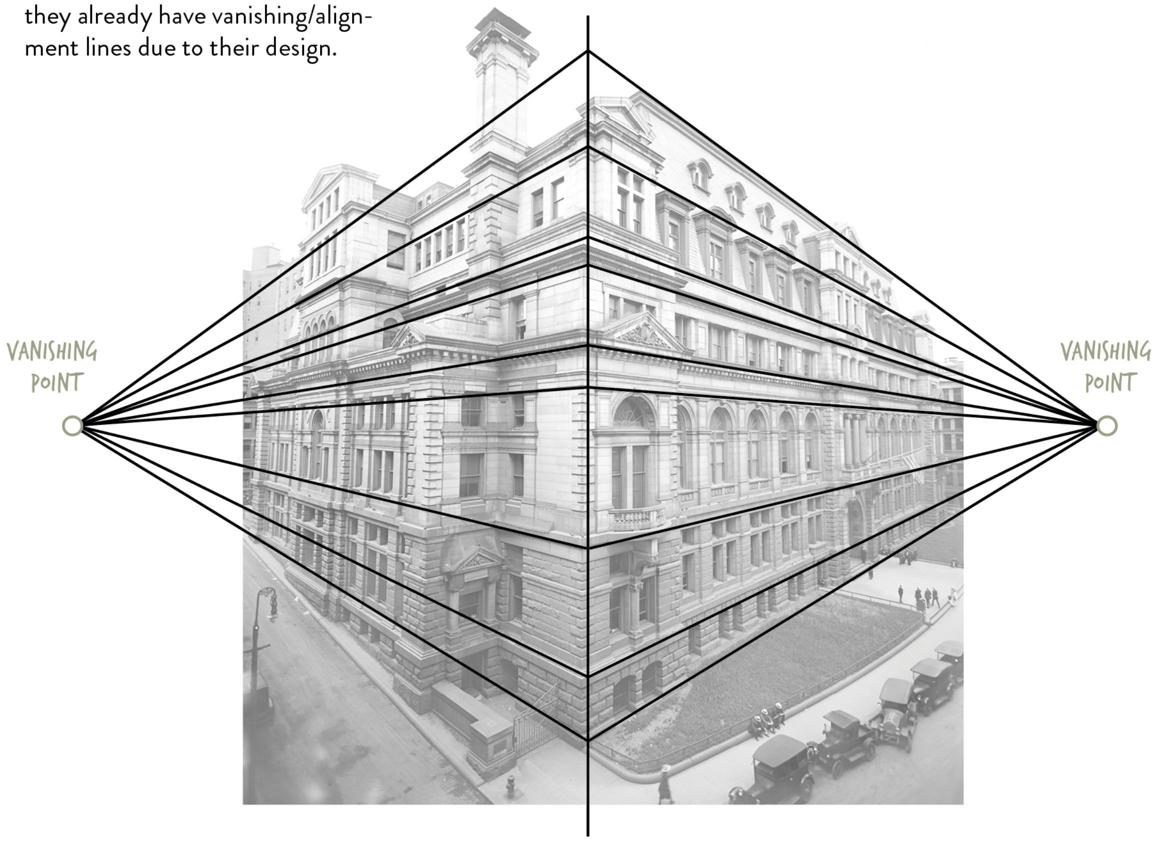
First, you need to understand the "vanishing point". The topic of vanishing points is usually covered in drawing lessons in elementary school, so I'm sure you've heard of it or maybe even know how to use it correctly. This method is not only important for understanding perspectives correctly, but also for training your spatial imagination.



General: When **vanishing lines** (sometimes called alignment lines) meet, they form a **vanishing point**. There can be several vanishing points within or beyond the image.

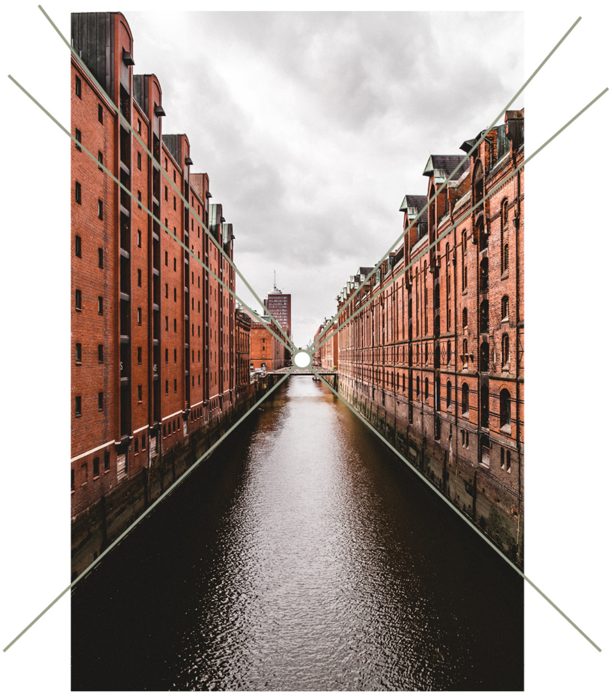
Vanishing lines are created by parallel lines that direct the perspective to the vanishing point in the picture.
It all sounds more complicated than it actually is. So let's look at some examples on the next page.

The vanishing point is easiest to show on buildings or streets, as they already have vanishing/alignment lines due to their design.



In the example above there are two easily recognisable vanishing points that are obvious due to the merging lines.

In the example on the right there is only one obvious vanishing point, in the centre. Depending on the complexity of the image, there can be different numbers of vanishing points.

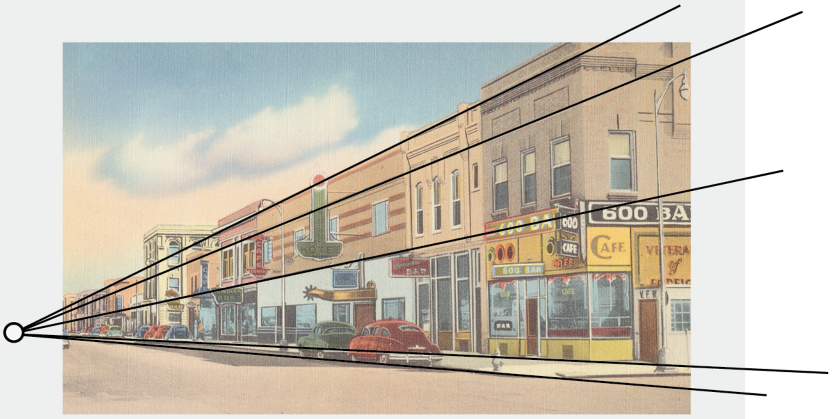


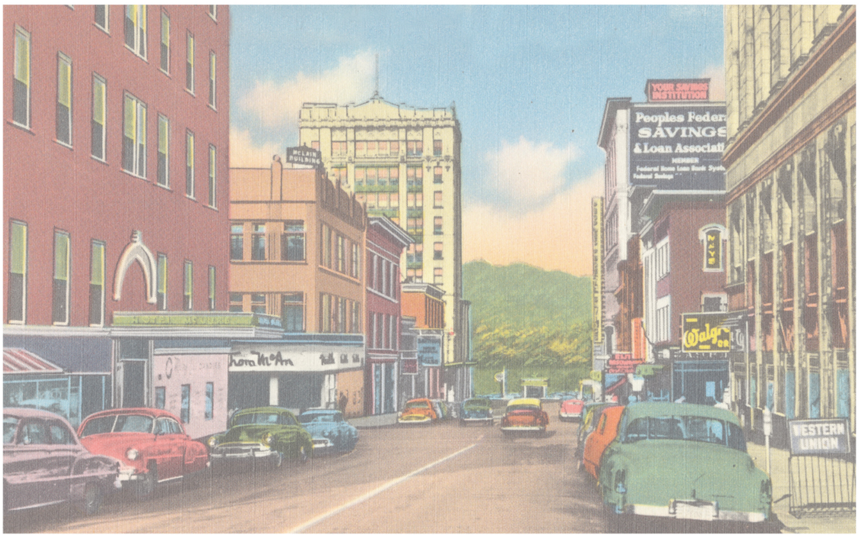
EXERCISE – PERSPECTIVE

Before we apply the vanishing point to our grid, let's do a few exercises first.

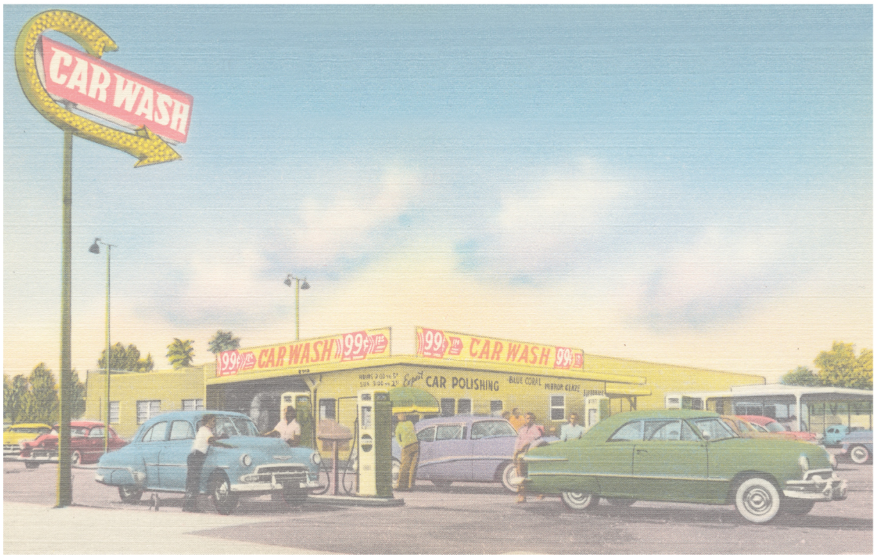
Try to find out where the vanishing points are and draw them in the right place.

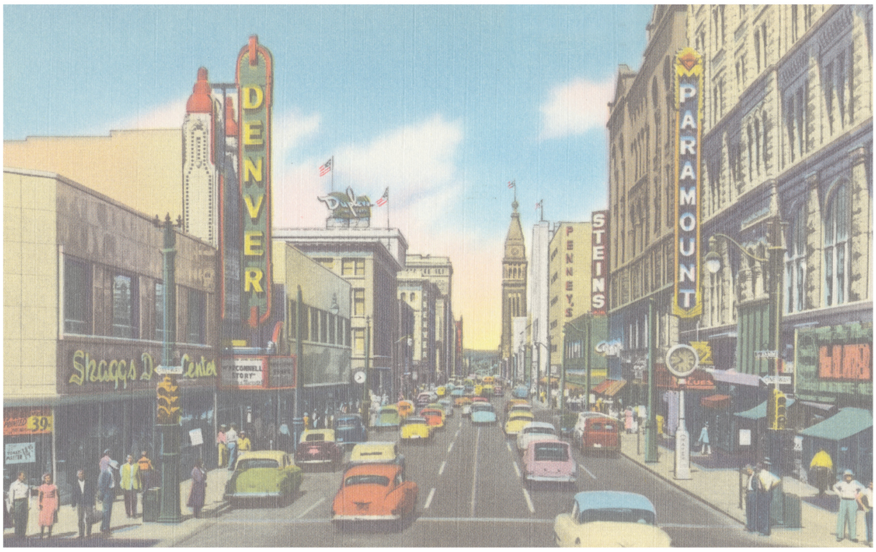
EXAMPLE >



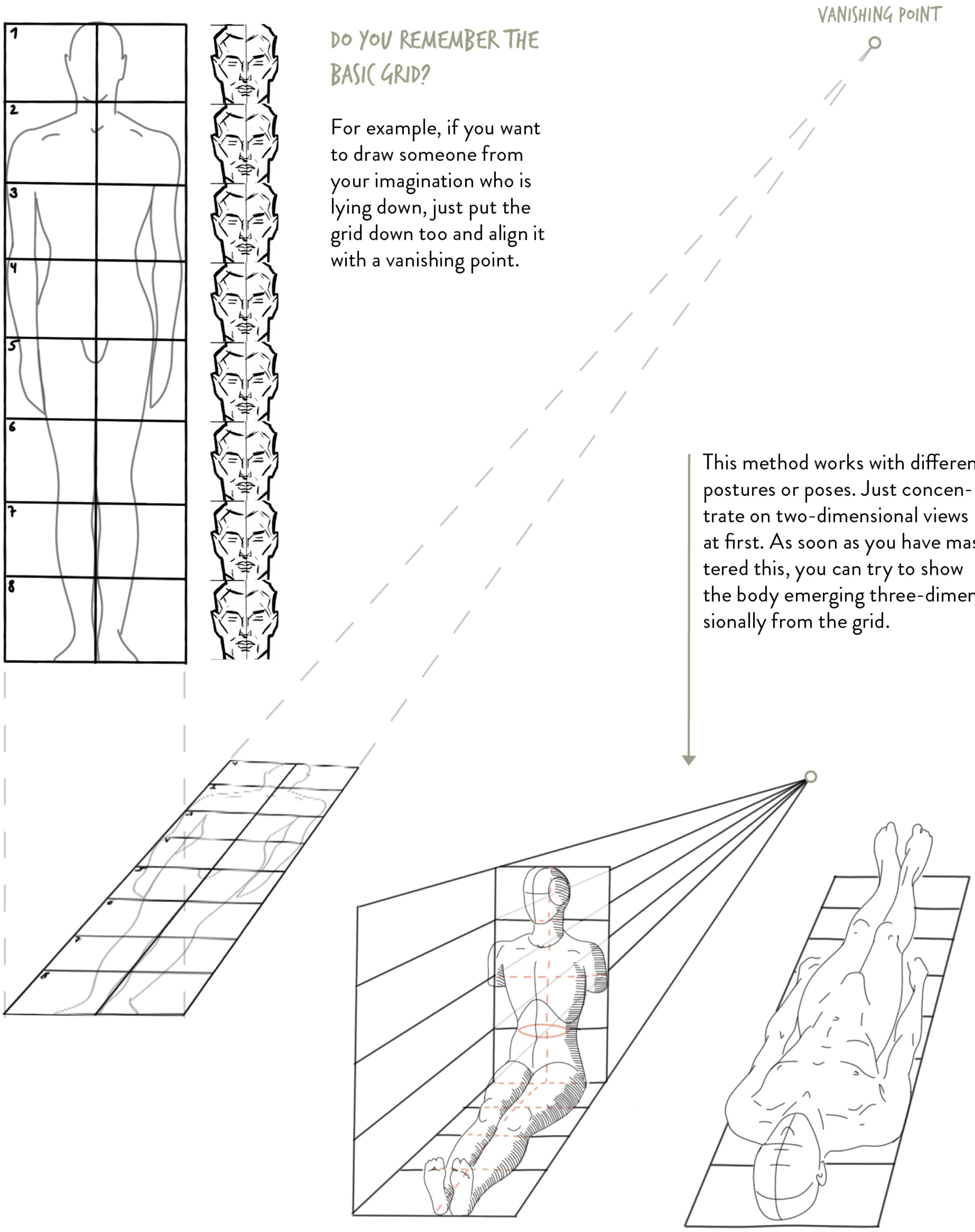

YOUR SAVINGS INSTITUTION
WESTERN UNION

EXERCISE – PERSPECTIVE


CAR WASH
99¢ CAR WASH 99¢
99¢ CAR WASH 99¢
CAR POLISHING


DENVER
PARAMOUNT
PENNEY'S
STEINS
Skaggs Drug Center

Now let's try to distort our body grid in perspective and align it with a vanishing point.

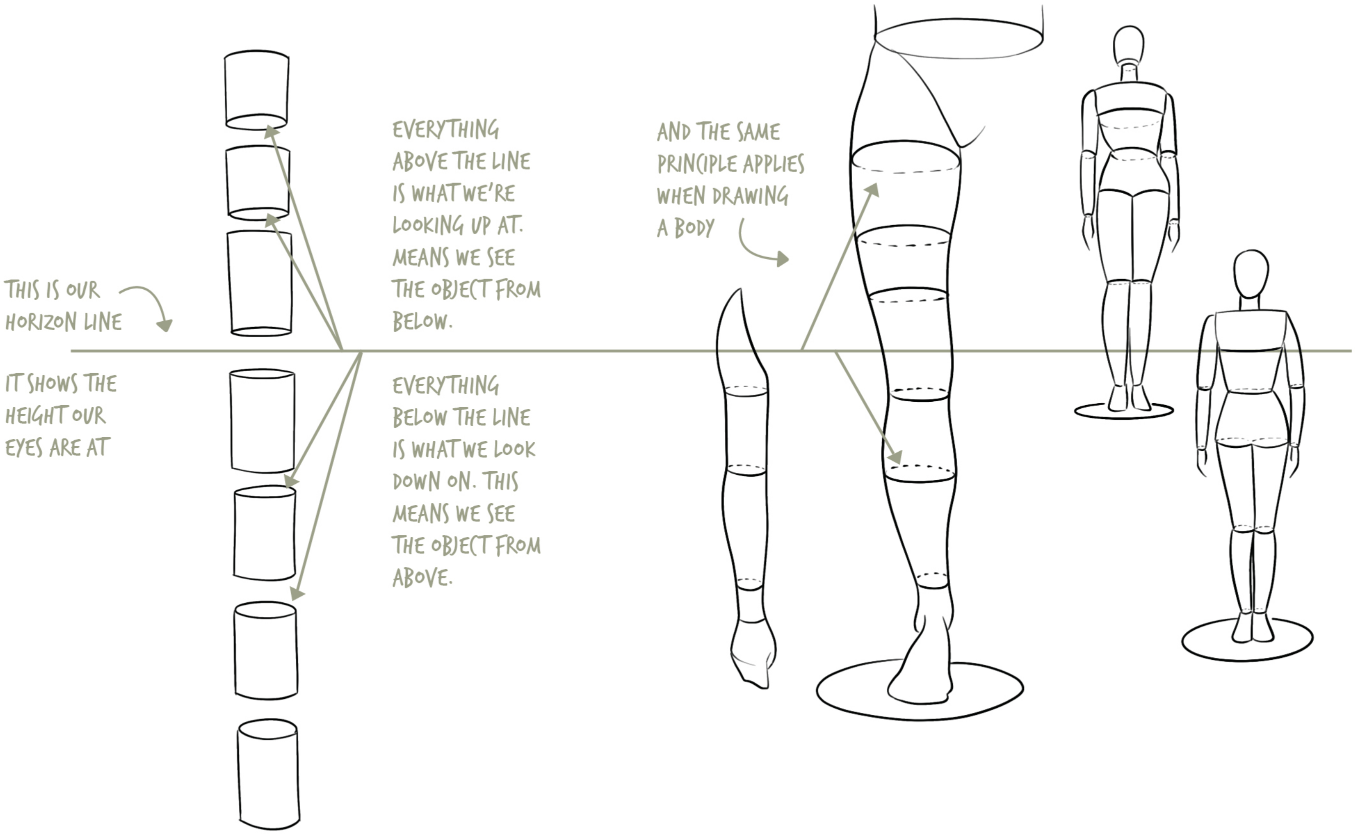


DO YOU REMEMBER THE BASIC GRID?

For example, if you want to draw someone from your imagination who is lying down, just put the grid down too and align it with a vanishing point.

This method works with different postures or poses. Just concentrate on two-dimensional views at first. As soon as you have mastered this, you can try to show the body emerging three-dimensionally from the grid.

Here is a simple memory aid to show the body emerging from the grid surface:


THIS IS OUR HORIZON LINE
IT SHOWS THE HEIGHT OUR EYES ARE AT
EVERYTHING ABOVE THE LINE IS WHAT WE'RE LOOKING UP AT. MEANS WE SEE THE OBJECT FROM BELOW.
EVERYTHING BELOW THE LINE IS WHAT WE LOOK DOWN ON. THIS MEANS WE SEE THE OBJECT FROM ABOVE.
AND THE SAME PRINCIPLE APPLIES WHEN DRAWING A BODY

If you are no longer sure whether the perspective is correct, divide the body into several parts as in the example above. That way you can see very quickly whether you have made a mistake somewhere and have misaligned some shading or the curvature of an item of clothing.

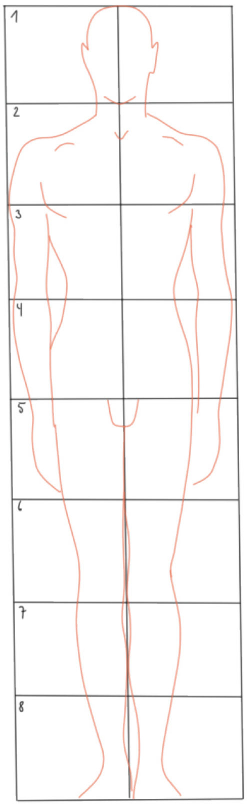
Always be aware of where the horizon line or the vanishing point is in relation to your character. This will give you a good foundation for your drawing.

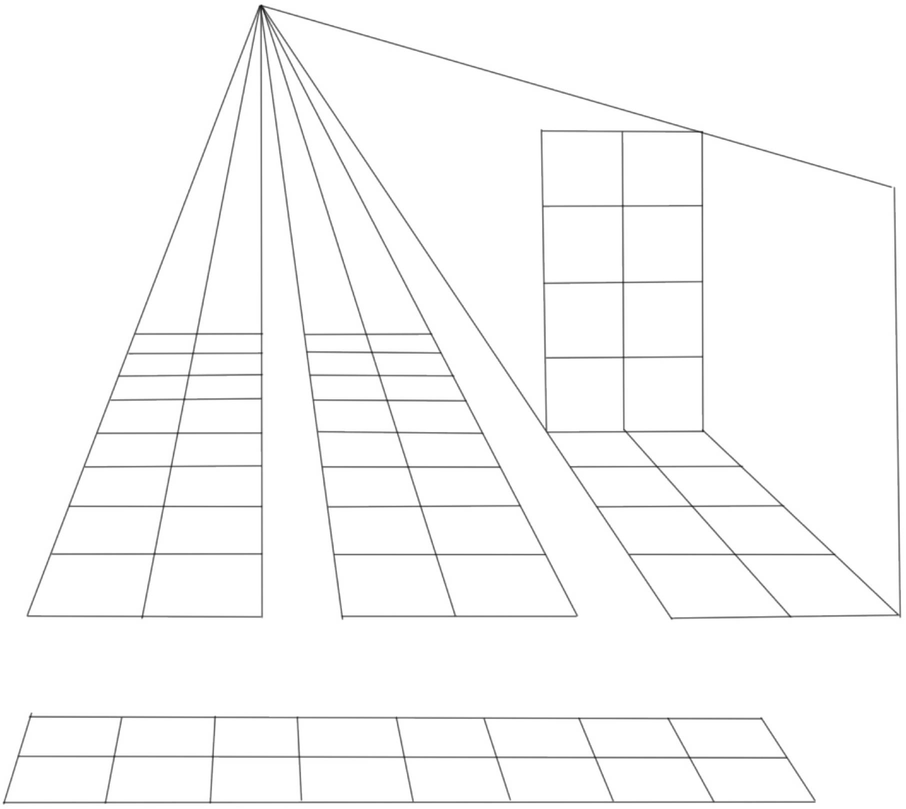
EXERCISE – DRAWING PERSPECTIVES

Try to draw the outlines of a body in the perspective-distorted grid in the same way as the undistorted example on the left. You can also use shading to make the body look more three-dimensional.

A little tip along the way: This technique is also very useful when you want to draw shadows.

EXAMPLE

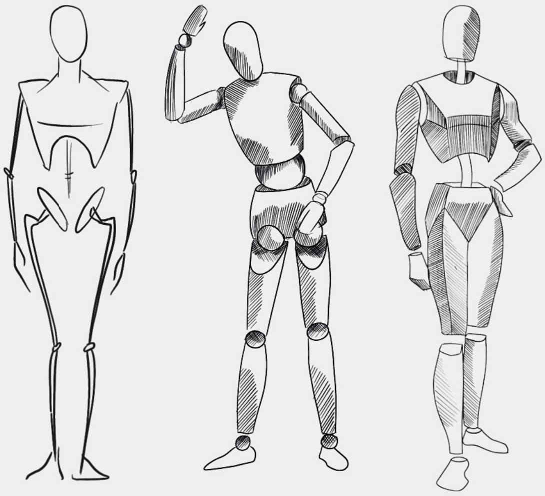




WELL DONE!

Now you know how to perfectly proportion the body, apply different poses and add volume! Many artists leave it at this level of knowledge, because it is enough for sketching and drawing of dressed persons.

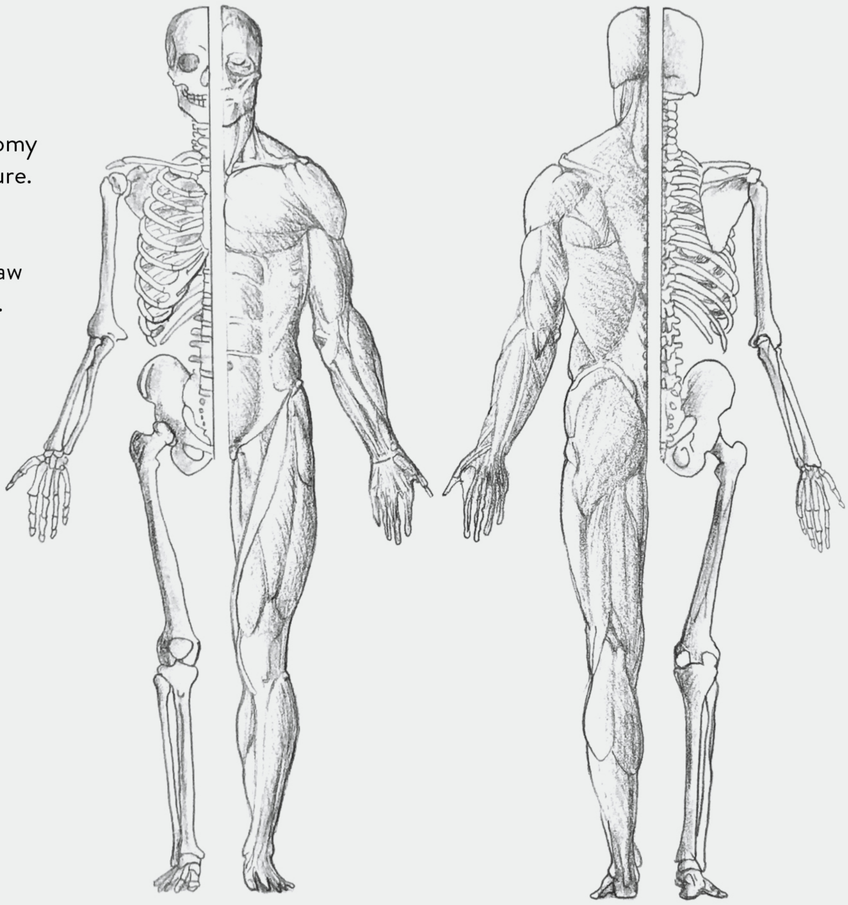
But if you want to learn more and draw a more realistic body, the next chapter will interest you:



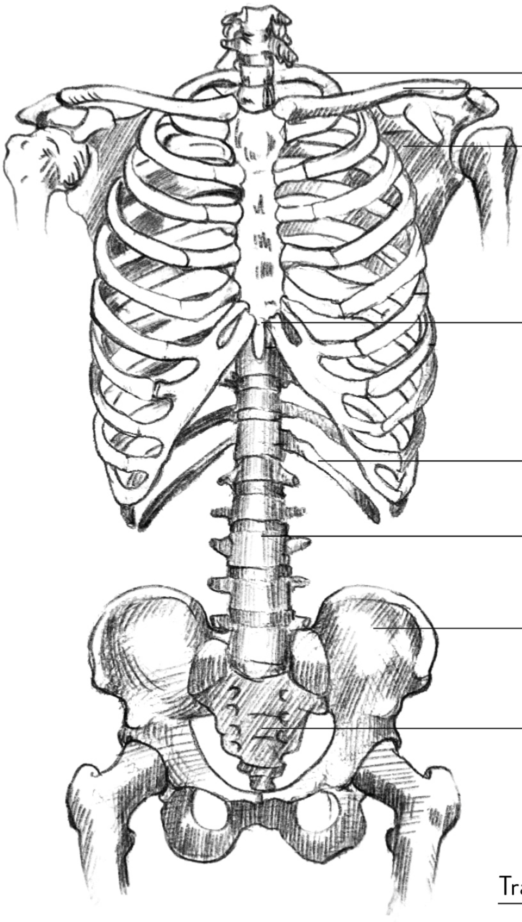
ANATOMY

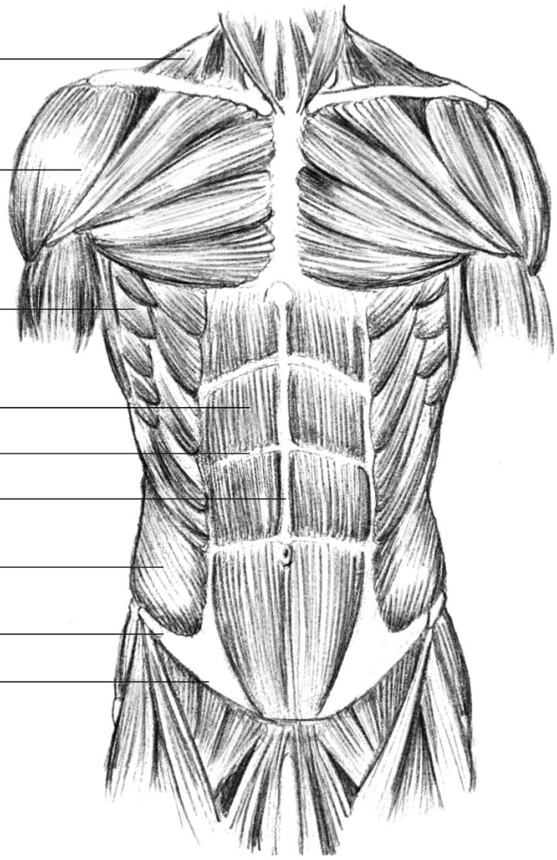
Let's take a look at the anatomy and especially the musculature.

Our muscles give us the necessary information to draw realistic curves and shadows.

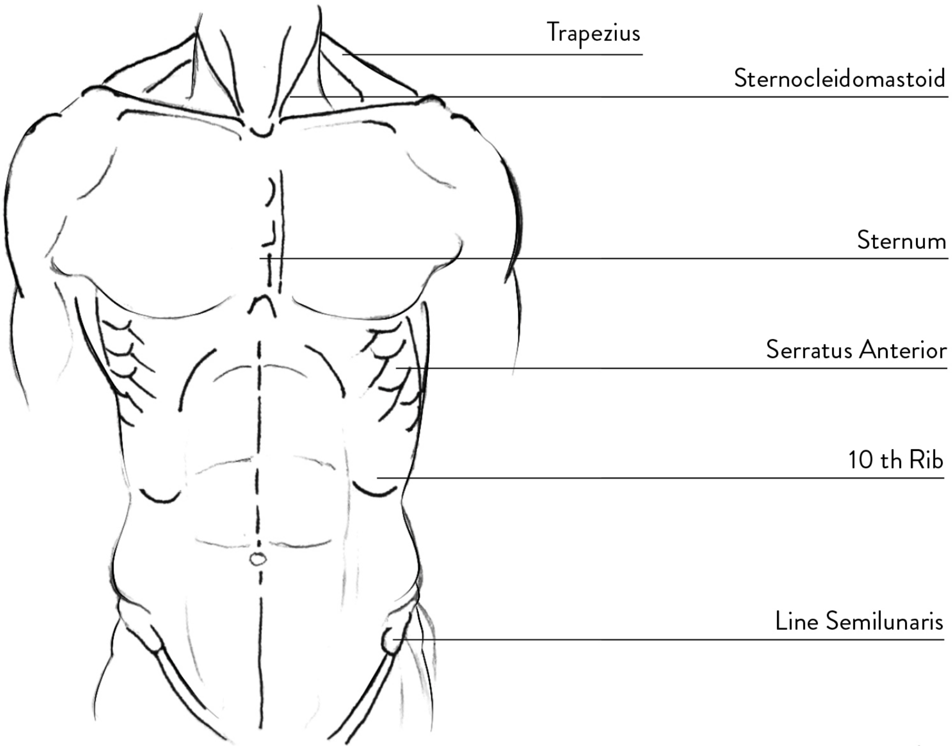


UPPER BODY – FRONT


1st Rib
Clavicle
Scapula
Sternum
12th Rib
Lumbar Vertebrae
Ilium
Center of gravity

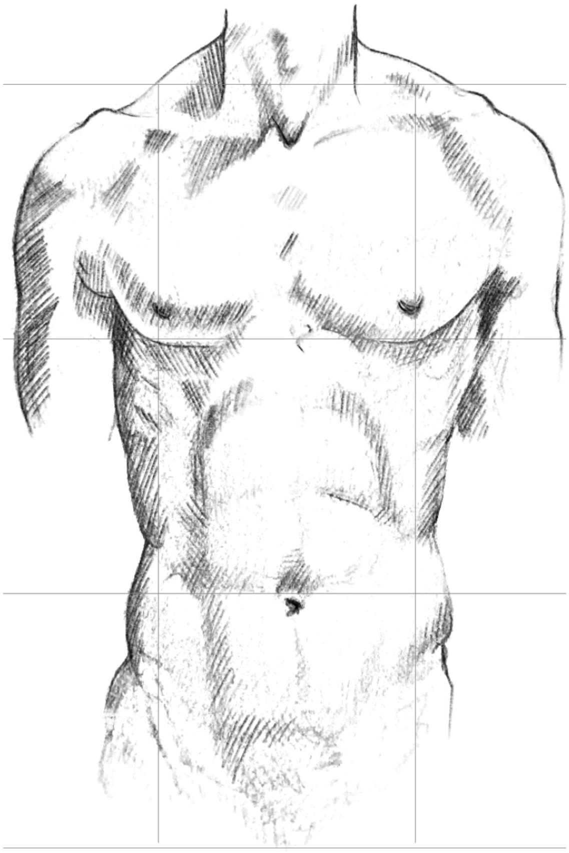

Trapezius
Deltoid
Serratus Anterior
Rectus Abdominis
Transverse Interactions
Line Alba
External Oblique
Line Semilunaris
Inguinal Ligament

The relevant muscle strands and bones that can be seen through the skin are these:


Trapezius
Sternocleidomastoid
Sternum
Serratus Anterior
10 th Rib
Line Semilunaris

DRAWING TIP:

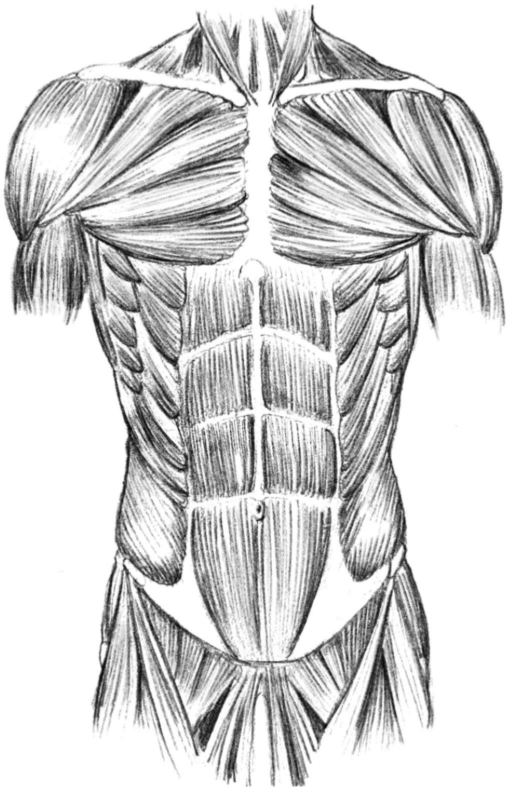
Recognizing the most important structures of our body helps to design the trunk anatomically correctly and appealingly. If you look closely, you can see that, for example, the nipples are in a vertical line with the iliac crest. The length of the distance between navel and pectoral muscle is also the distance between navel and body center, as well as the distance between pectoral muscle and neck.

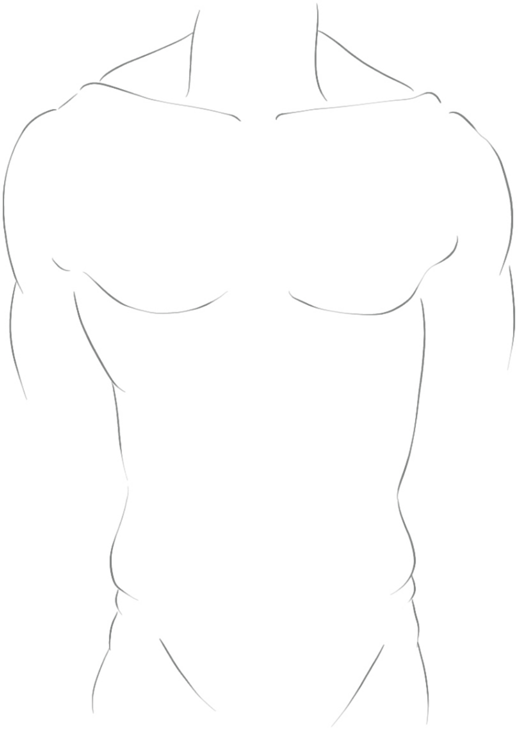


EXERCISES
UPPER BODY – FRONT

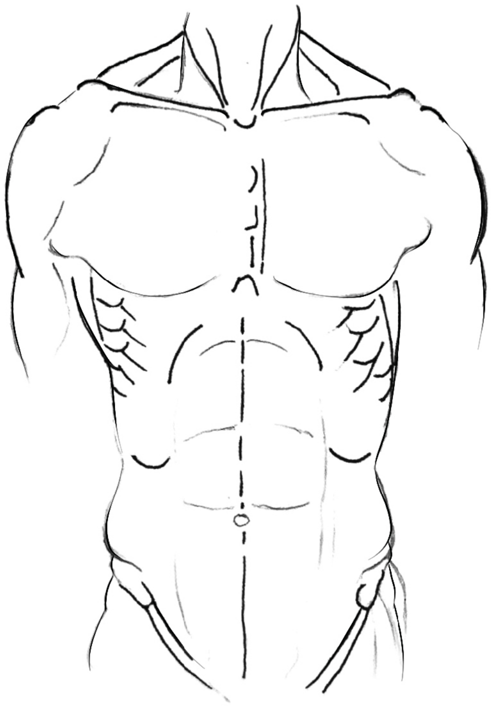
It doesn't matter if you can't remember all the names of the bones or muscle strands. The names are only important if you want to research a certain body part online or if you want to know how to formulate a question correctly with the right names.

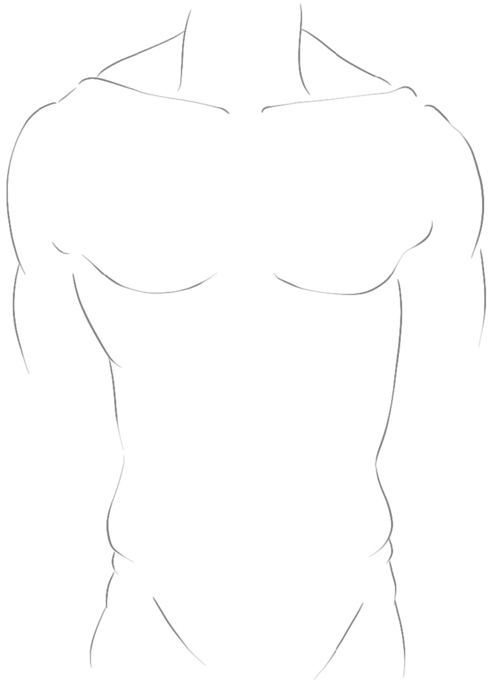
Let's do some exercises on it. On the left you see the reference and on the right a template into which you can draw.

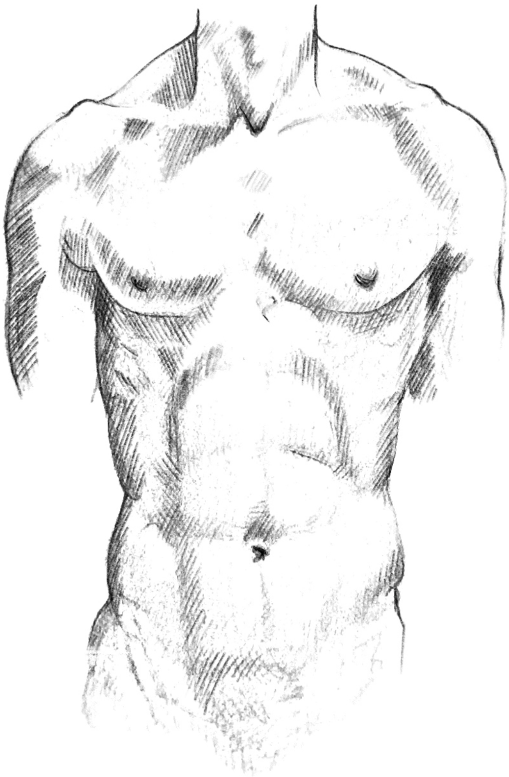




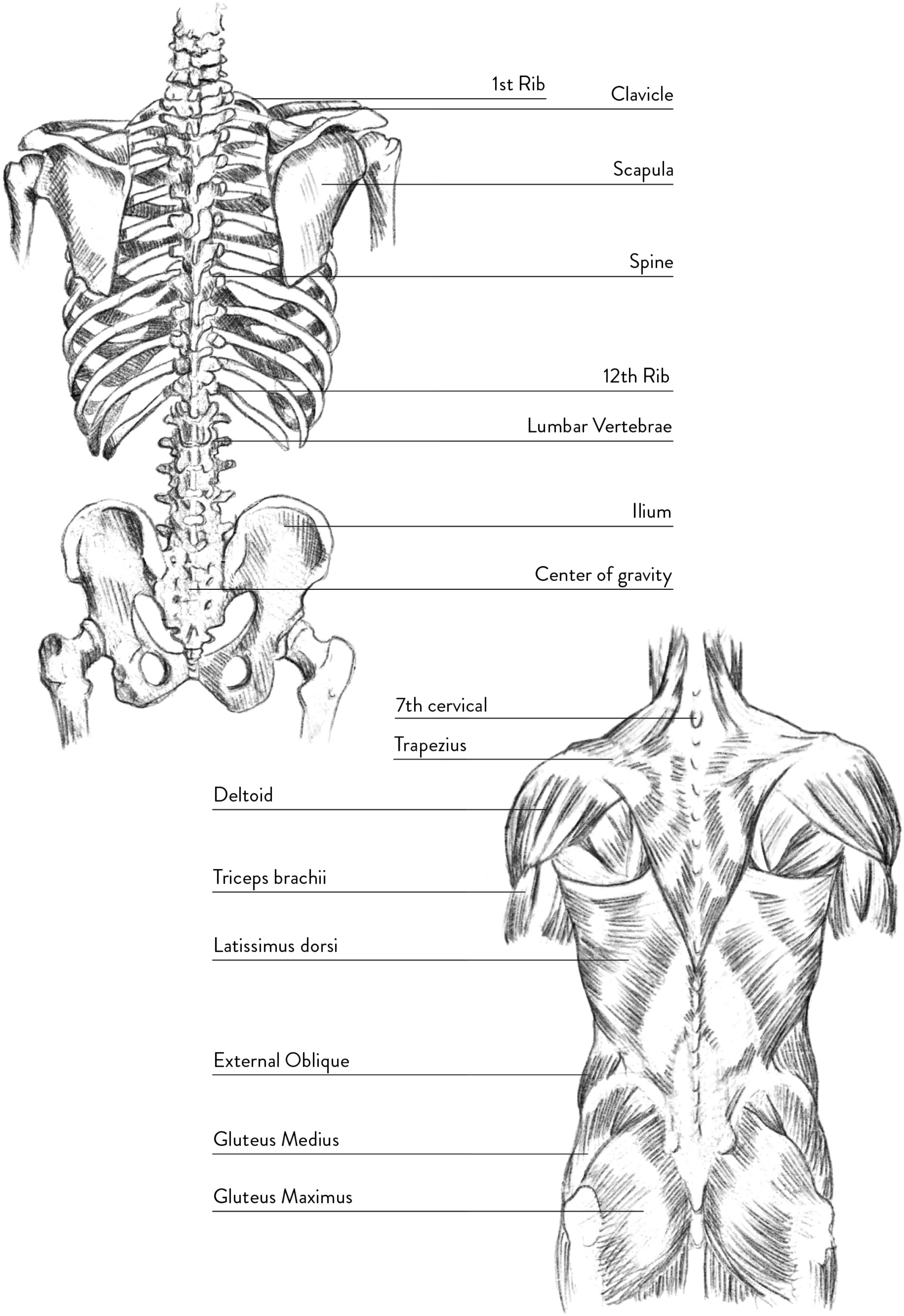
EXERCISES – ANATOMY



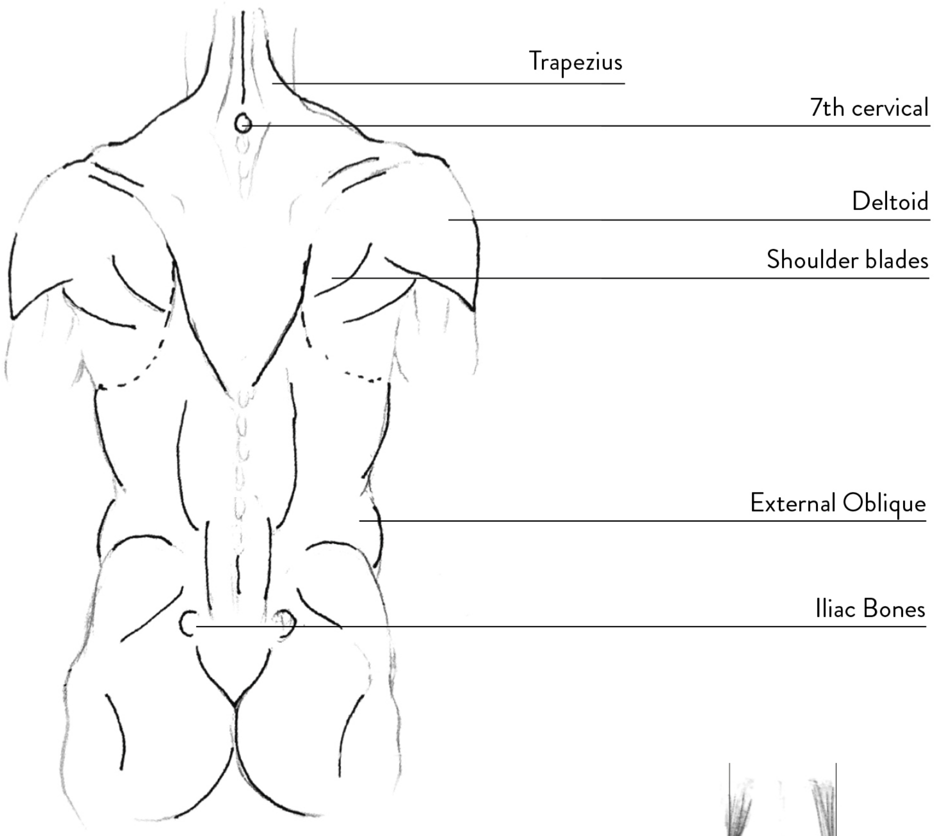




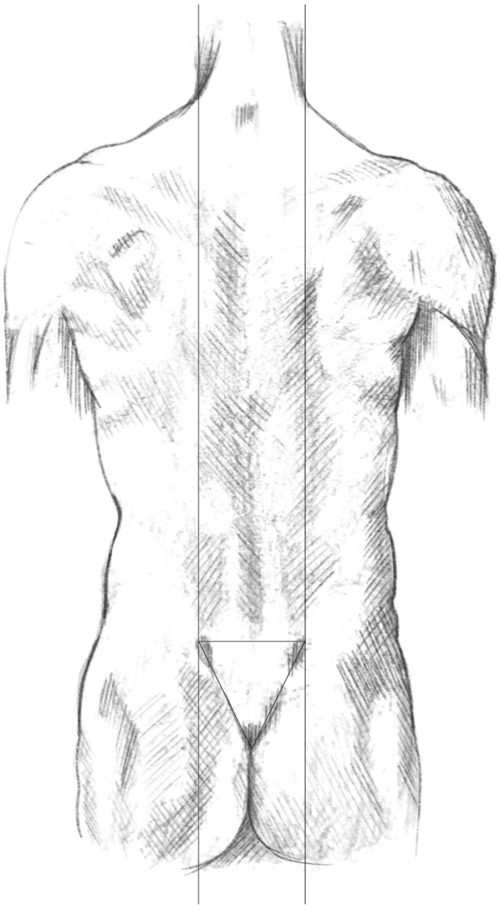
UPPER BODY – BACK


1st Rib
Clavicle
Scapula
Spine
12th Rib
Lumbar Vertebrae
Ilium
Center of gravity
7th cervical
Trapezius
Deltoid
Triceps brachii
Latissimus dorsi
External Oblique
Gluteus Medius
Gluteus Maximus

The relevant muscle strands and bones that can be seen through the skin are these:

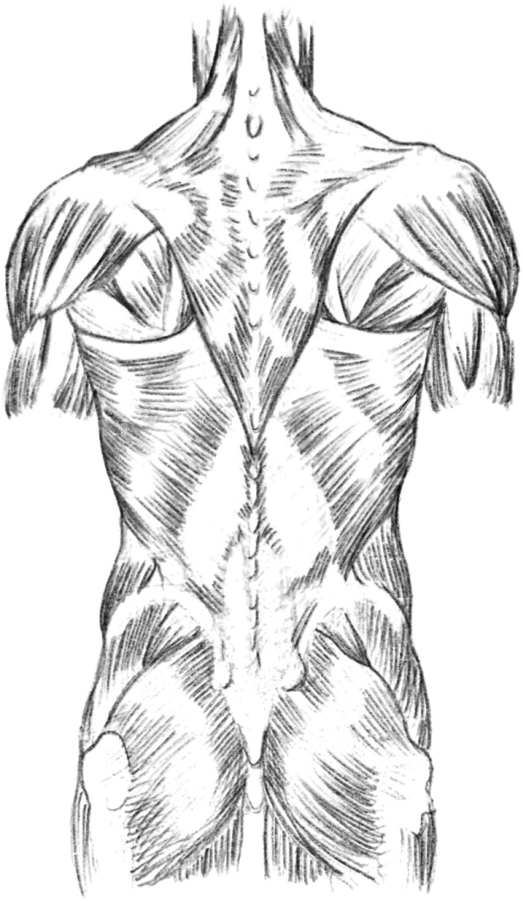

Trapezius
7th cervical
Deltoid
Shoulder blades
External Oblique
Iliac Bones

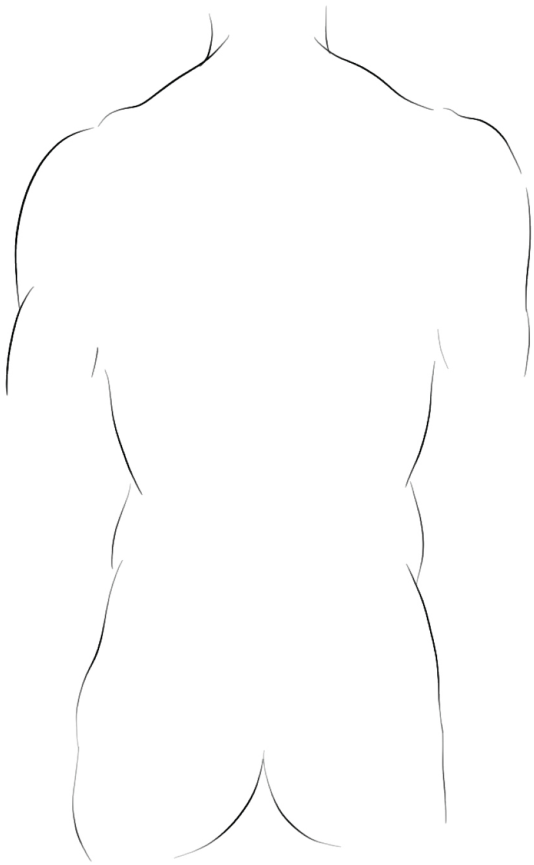
DRAWING TIP:
The bones and muscles of the back are less visible than those of the chest. Note the upside down triangle above the coccyx which is about the width of the neck.

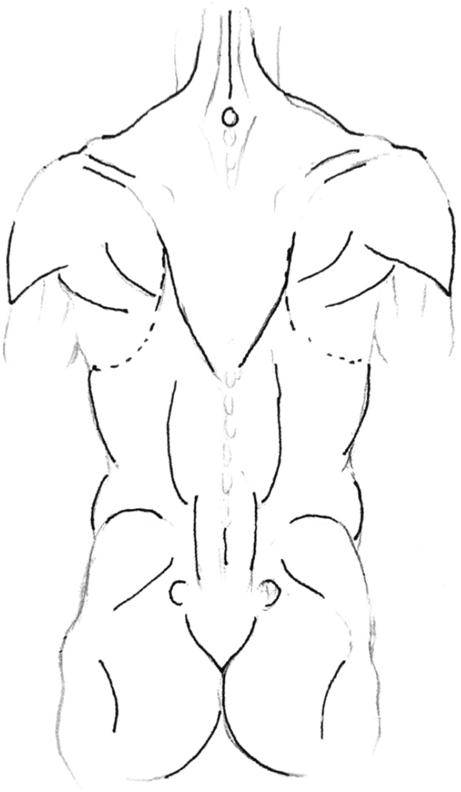


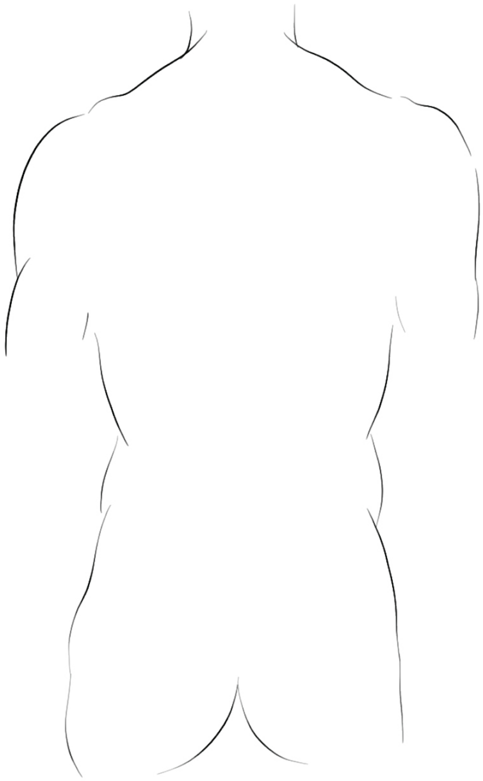
EXERCISES
UPPER BODY - BACK

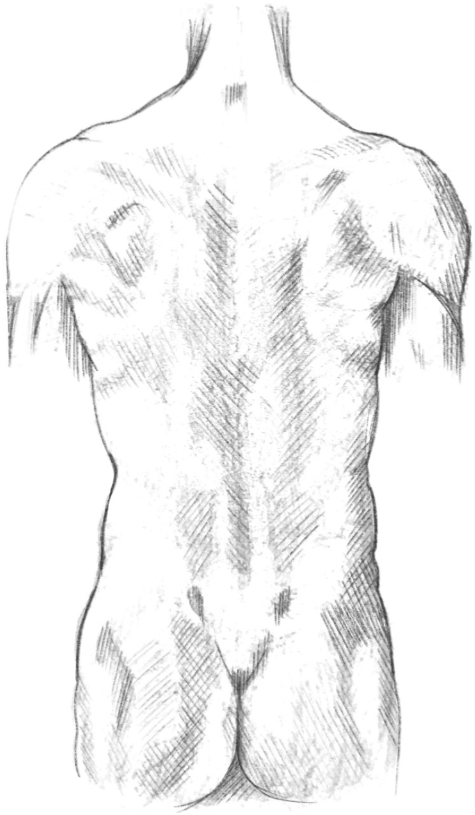
Let's do some exercises on it. As in the previous exercise, you see on the left the reference and on the right a template into which you can draw.



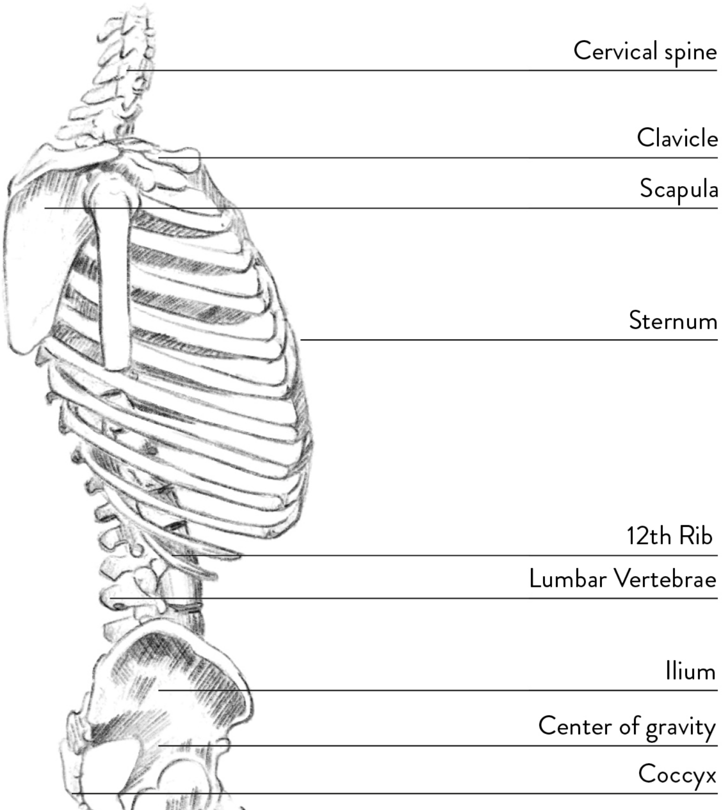


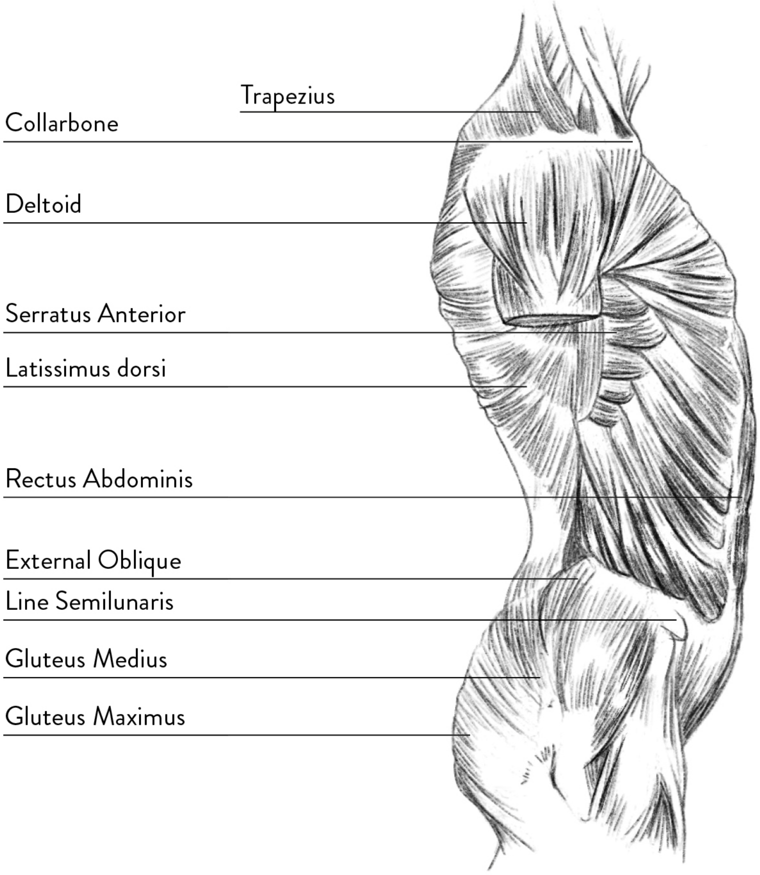




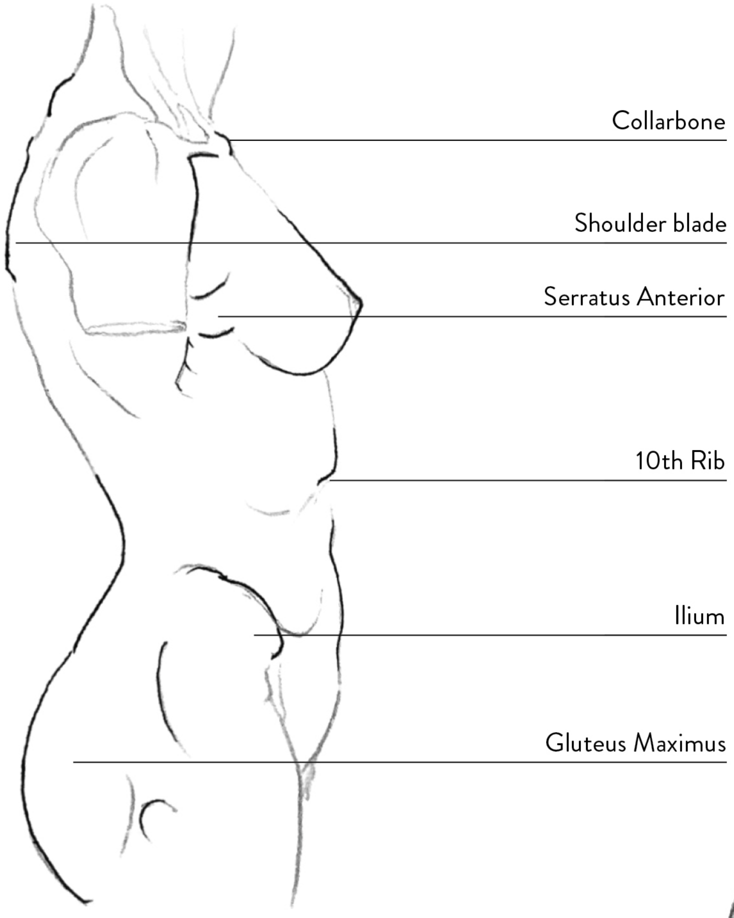


UPPER BODY – SIDE


Cervical spine
Clavicle
Scapula
Sternum
12th Rib
Lumbar Vertebrae
Ilium
Center of gravity
Coccyx

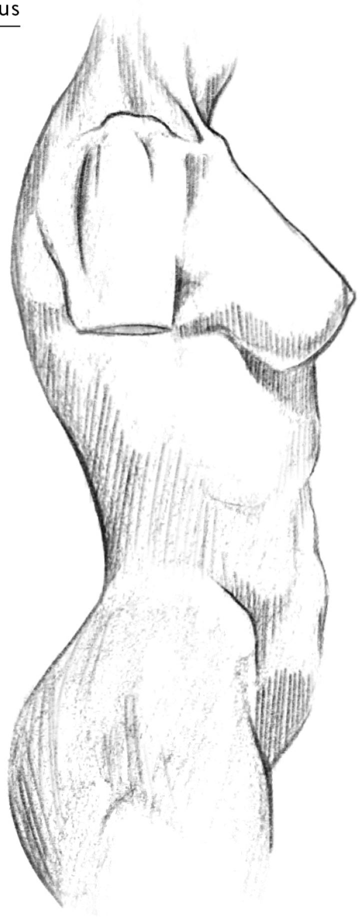

Trapezius
Collarbone
Deltoid
Serratus Anterior
Latissimus dorsi
Rectus Abdominis
External Oblique
Line Semilunaris
Gluteus Medius
Gluteus Maximus

The relevant muscle strands and bones that can be seen through the skin are these:


Collarbone
Shoulder blade
Serratus Anterior
10th Rib
Ilium
Gluteus Maximus

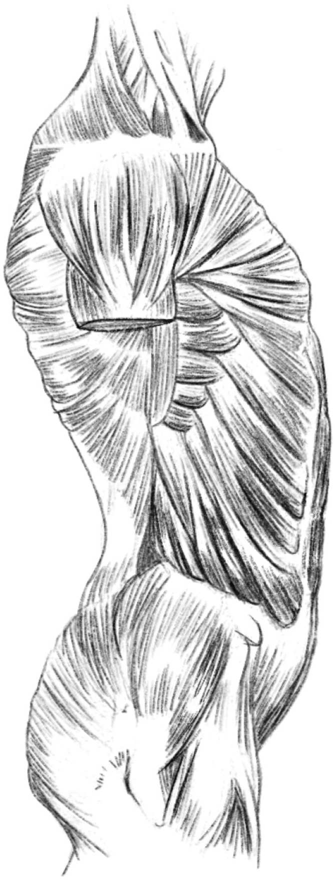
DRAWING TIP:

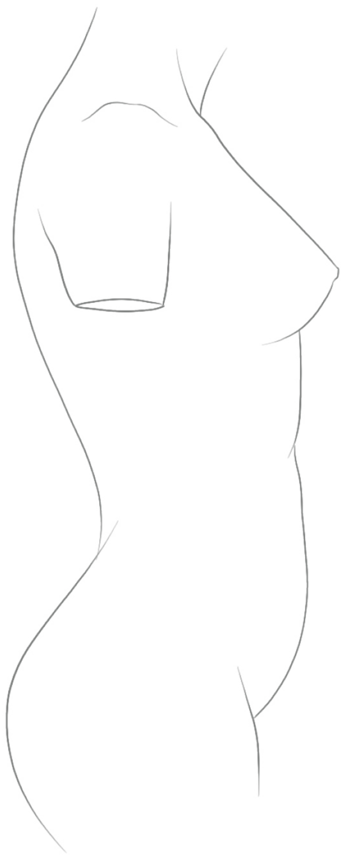
The musculature and skeleton of the female body is almost the same as the male from an optical point of view. In direct comparison, the female body is usually slightly smaller and narrower. In addition, the contours are in most cases somewhat softer. This is mainly due to the additional fat on the hips and breasts.

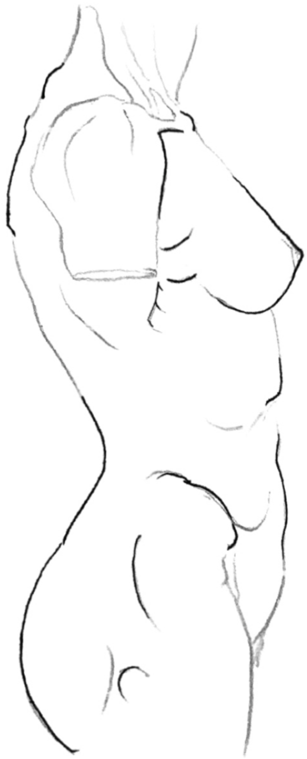


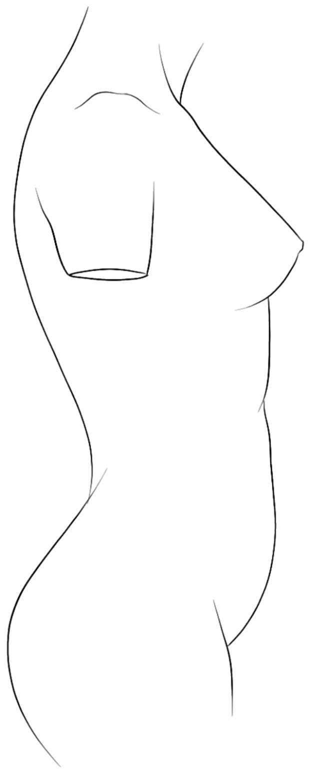
EXERCISES
UPPER BODY - SIDE

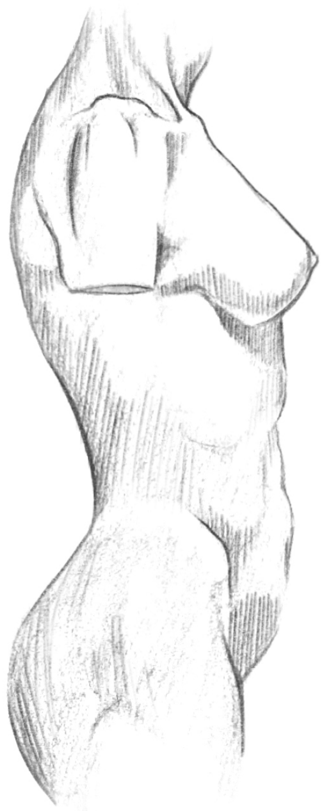
Let's do some exercises on it. As in the previous exercise, you see on the left the reference and on the right a template into which you can draw.



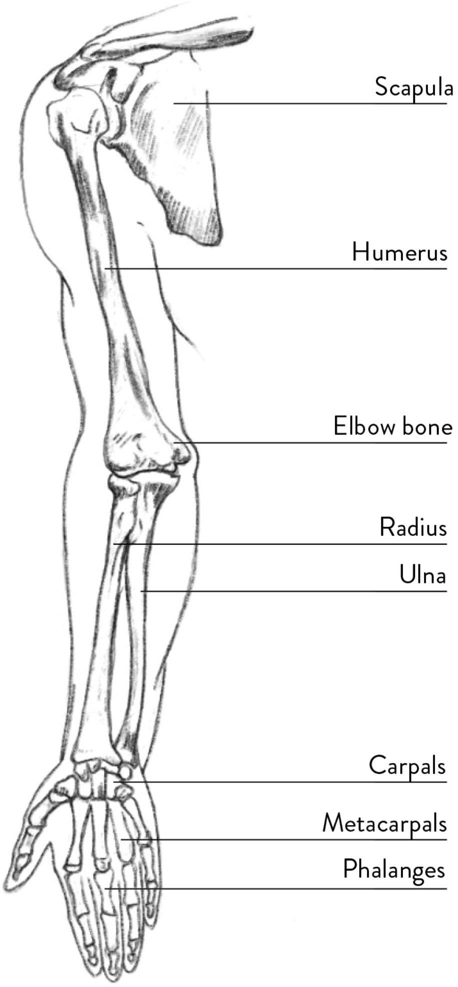


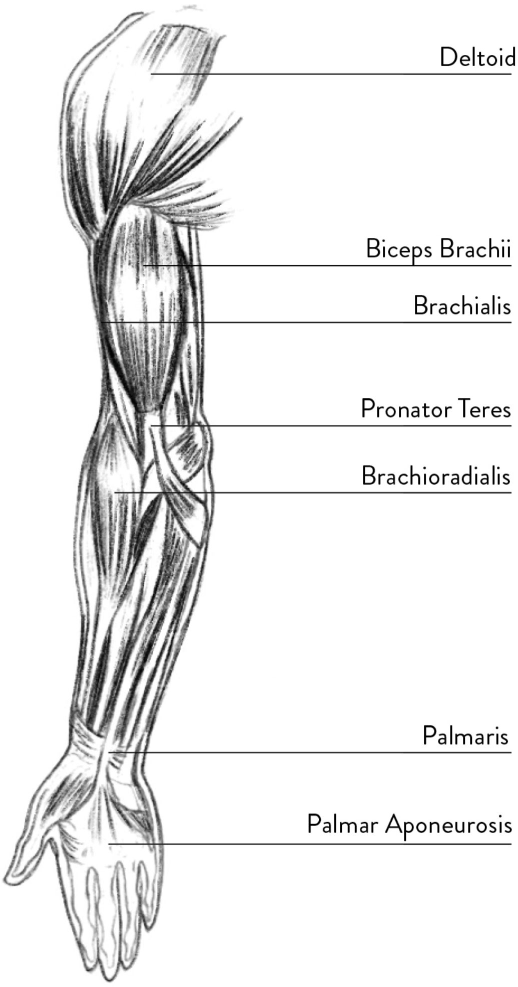






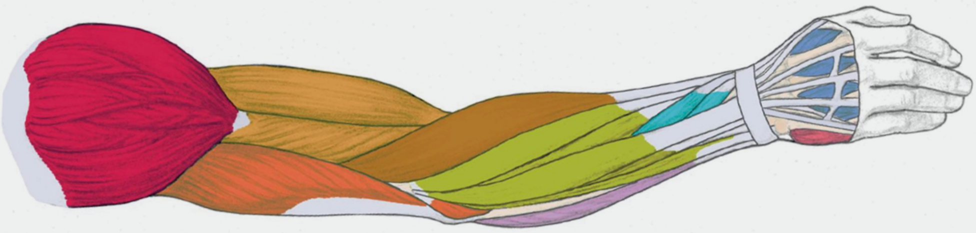
ARM – FRONT


Scapula
Humerus
Elbow bone
Radius
Ulna
Carpals
Metacarpals
Phalanges

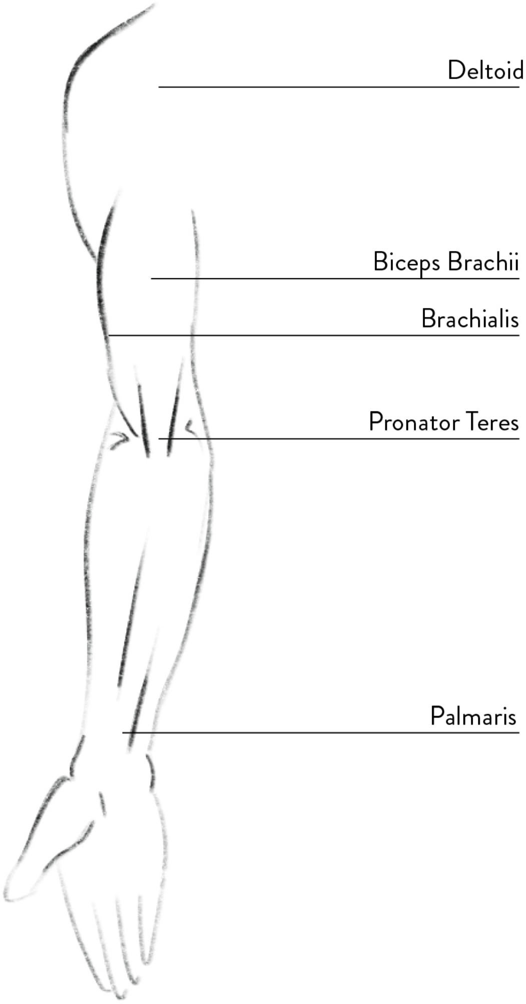

Deltoid
Biceps Brachii
Brachialis
Pronator Teres
Brachioradialis
Palmaris
Palmar Aponeurosis

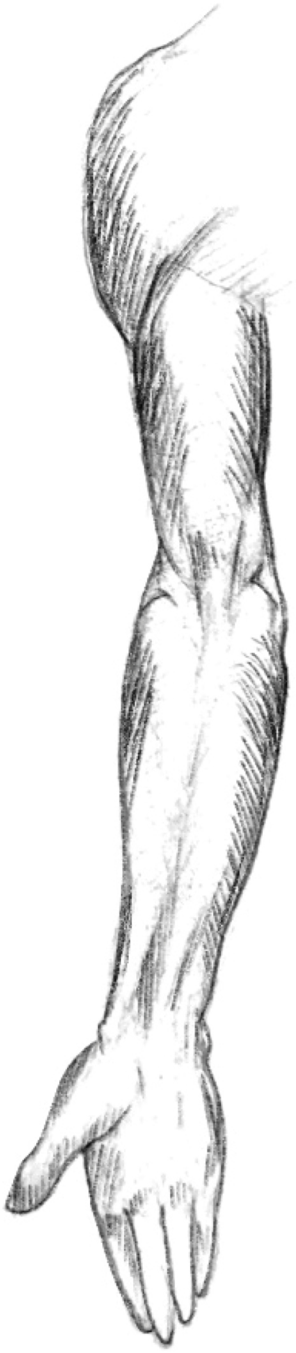
DRAWING TIP:

Try not to look at the muscle strands as one big mess, but as individual groups. Color them, if that helps you.



The relevant muscle strands and bones that can be seen through the skin are these:


Deltoid
Biceps Brachii
Brachialis
Pronator Teres
Palmaris

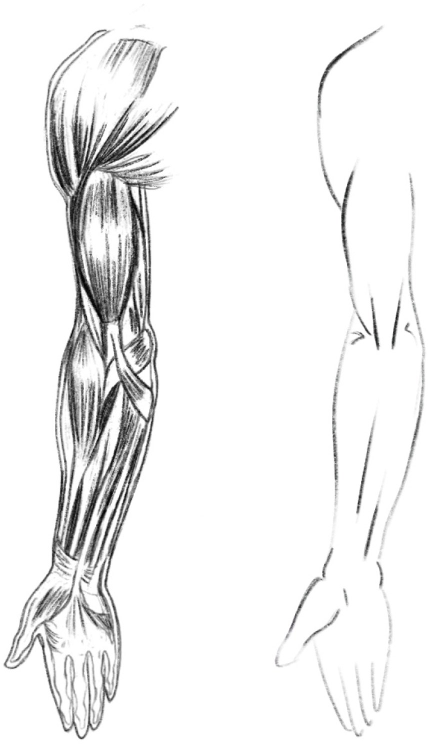


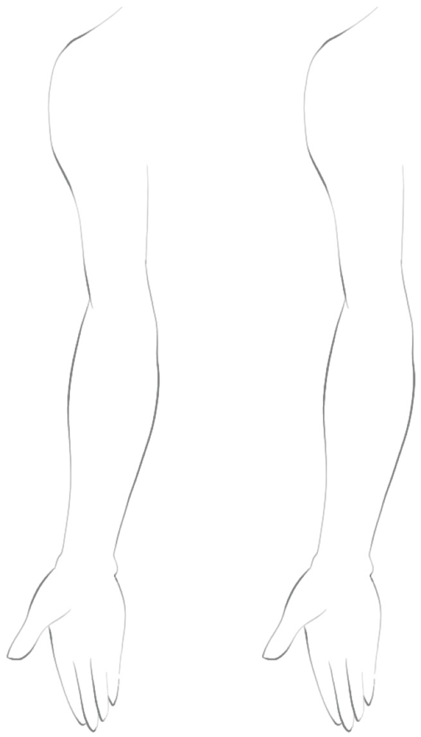
DRAWING TIP:

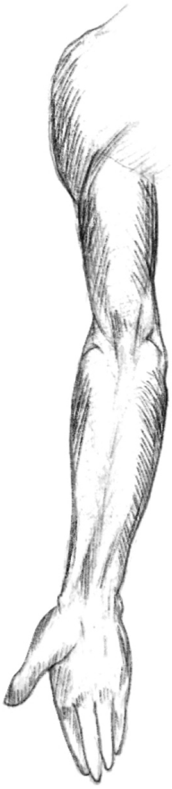
The upper and lower arm each consist of three muscle groups. The biceps and brachialis are used to bend the arm, the tricept extends the arm.
The deltoid muscle lifts the whole arm.

For example, if you let your arm hang straight down, the biceps looks flatter than if you hold your arm up.

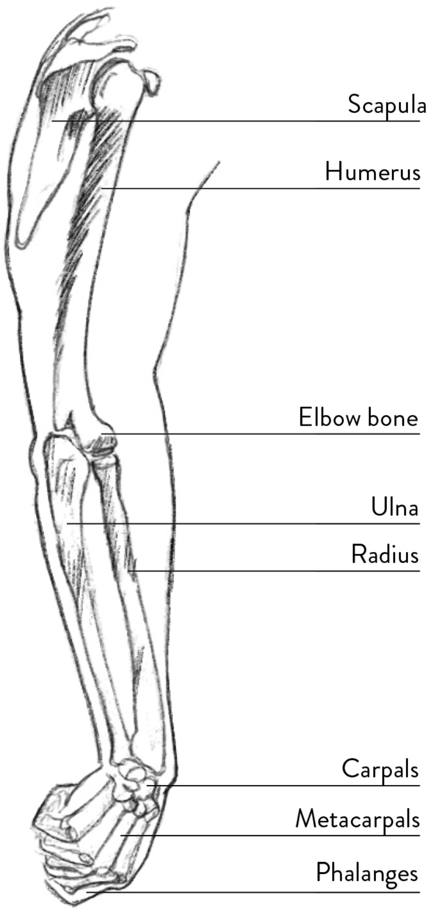
The best way to do this is to look at your own arm:
Look at the muscles of your upper arm while slowly moveing your forearm up and down.

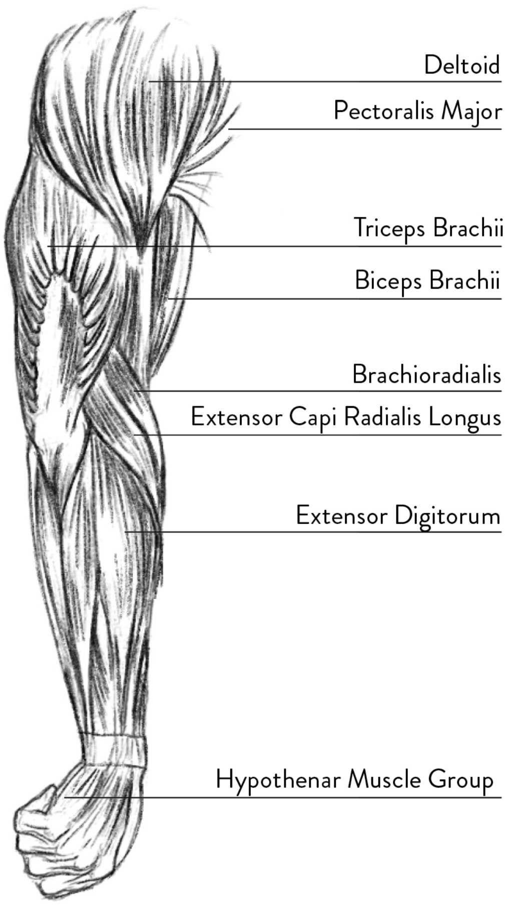






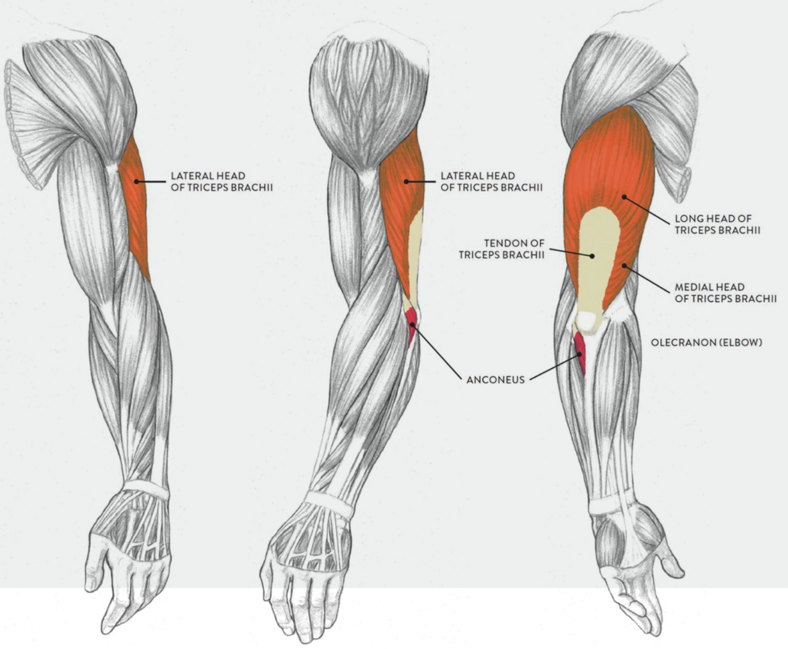
ARM– SIDE


Scapula
Humerus
Elbow bone
Ulna
Radius
Carpals
Metacarpals
Phalanges

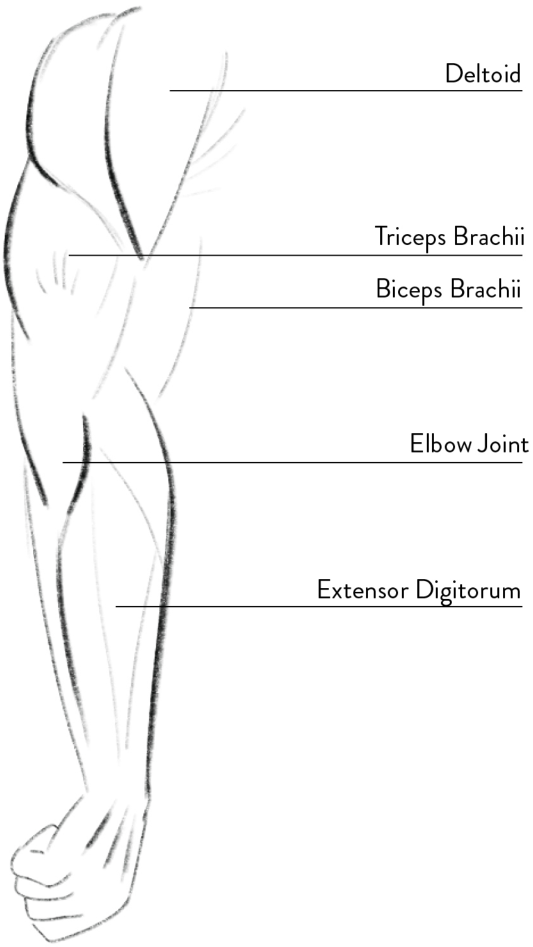

Deltoid
Pectoralis Major
Triceps Brachii
Biceps Brachii
Brachioradialis
Extensor Capi Radialis Longus
Extensor Digitorum
Hypothenar Muscle Group

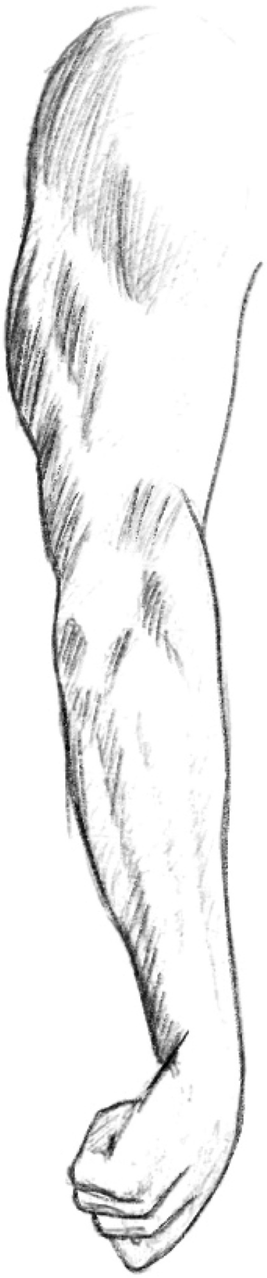
The lateral head of the triceps brachia goes laterally around the upper arm, as this example shows well:

This illustration comes from the website **www.doctorlib.info**, an online medicine library. If you are looking for more anatomical information, I can highly recommend this website.

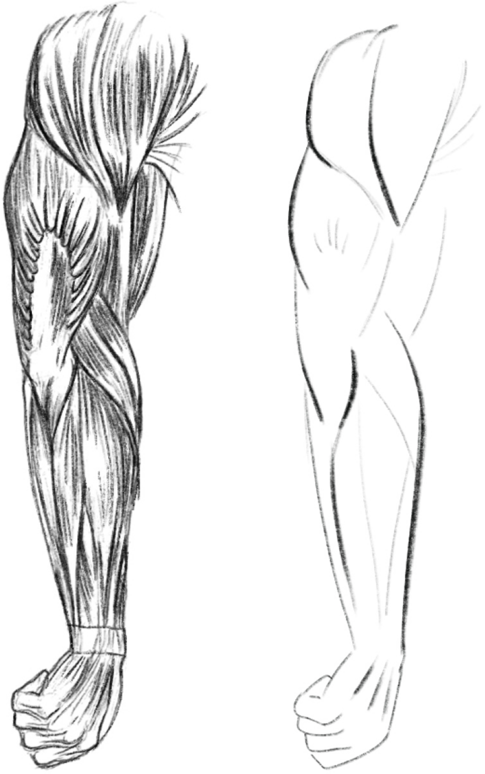

LATERAL HEAD OF TRICEPS BRACHII
LATERAL HEAD OF TRICEPS BRACHII
TENDON OF TRICEPS BRACHII
ANCONEUS
LONG HEAD OF TRICEPS BRACHII
MEDIAL HEAD OF TRICEPS BRACHII
OLECRANON (ELBOW)

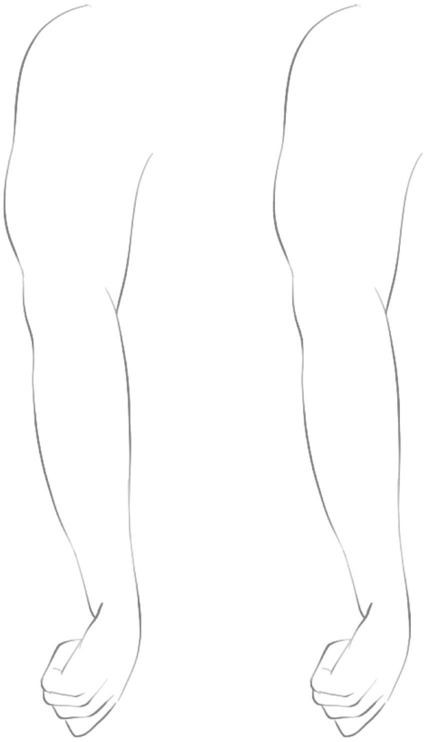
The relevant muscle strands and bones that can be seen through the skin are these:

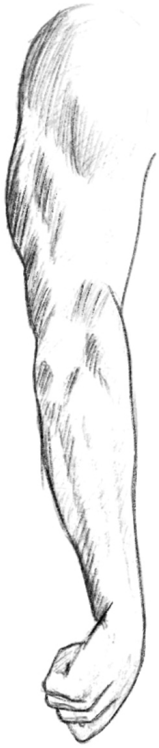

Deltoid
Triceps Brachii
Biceps Brachii
Elbow Joint
Extensor Digitorum



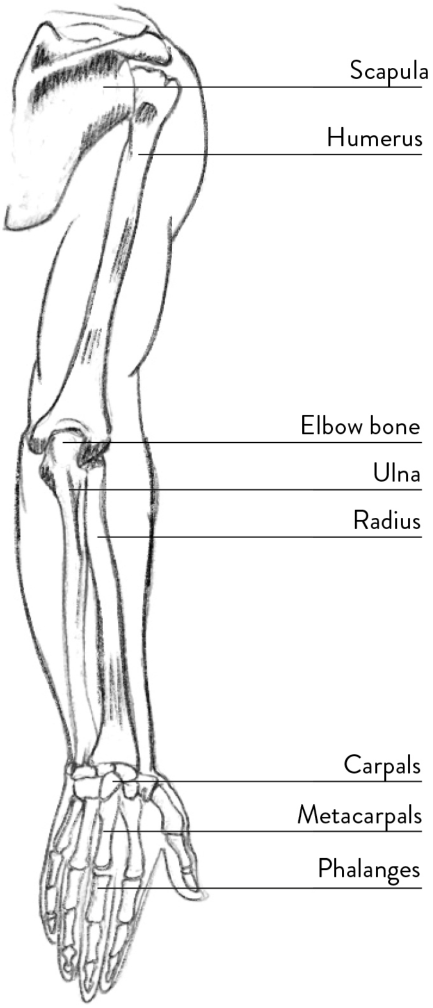
DRAWING TIP:
Especially with this side view, the way you shade can make a huge difference. Always try to do too little rather than too much. If you are unsure about your results, wait a few hours and then look at your work again.

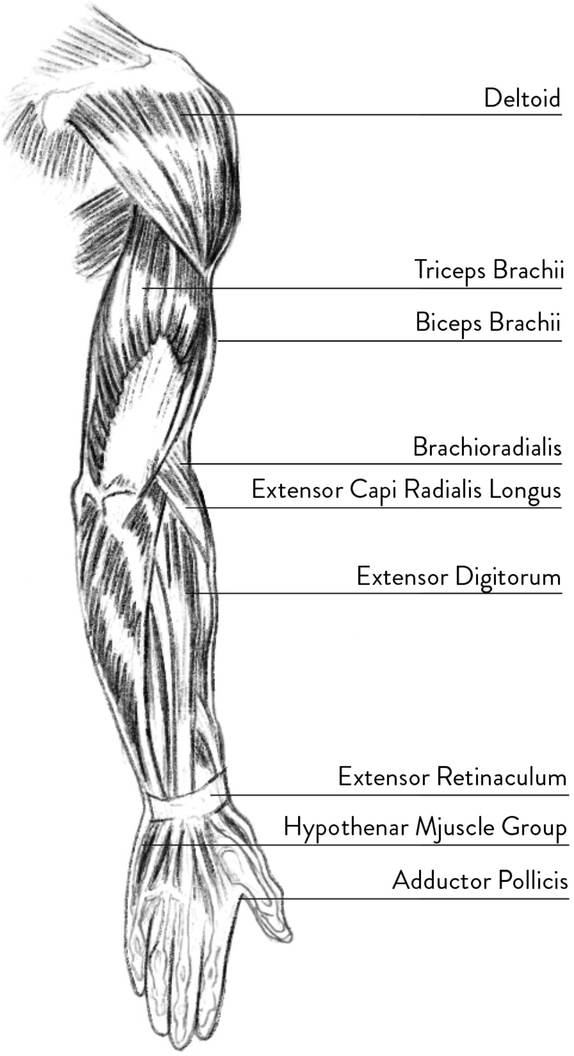




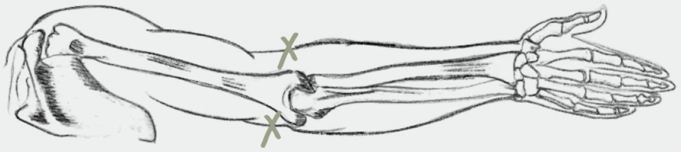


ARM– BACK

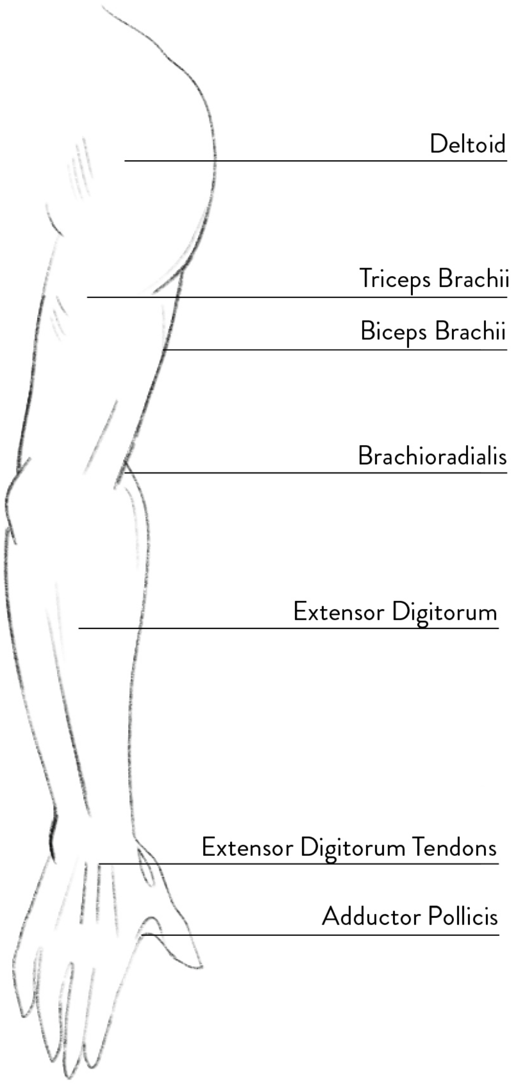

Scapula
Humerus
Elbow bone
Ulna
Radius
Carpals
Metacarpals
Phalanges

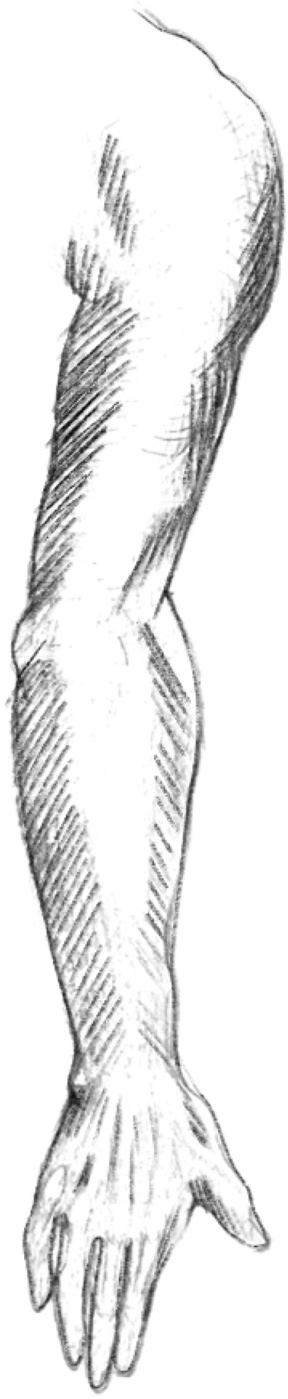

Deltoid
Triceps Brachii
Biceps Brachii
Brachioradialis
Extensor Capi Radialis Longus
Extensor Digitorum
Extensor Retinaculum
Hypothenar Mjuscle Group
Adductor Pollicis

DRAWING TIP:
The bone structure determines what our arm looks like. Especially the inner and outer ends of the humerus are clearly visible under the skin and are important clues.



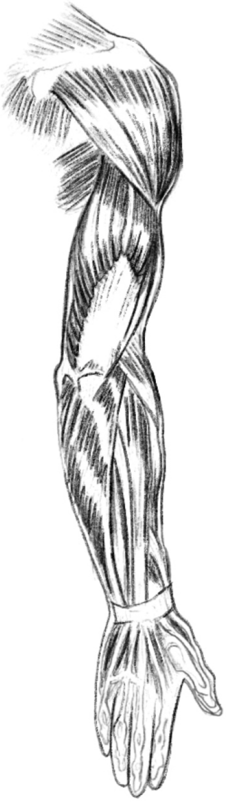
The relevant muscle strands and bones that can be seen through the skin are these:

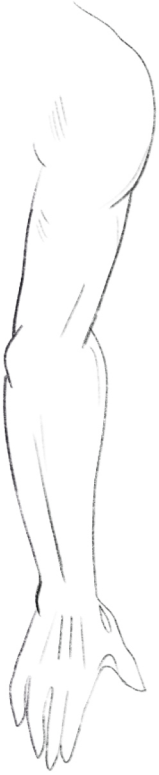

Deltoid
Triceps Brachii
Biceps Brachii
Brachioradialis
Extensor Digitorum
Extensor Digitorum Tendons
Adductor Pollicis

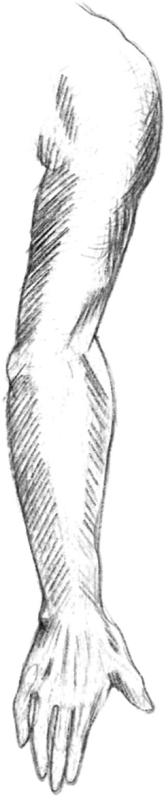


DRAWING TIP:

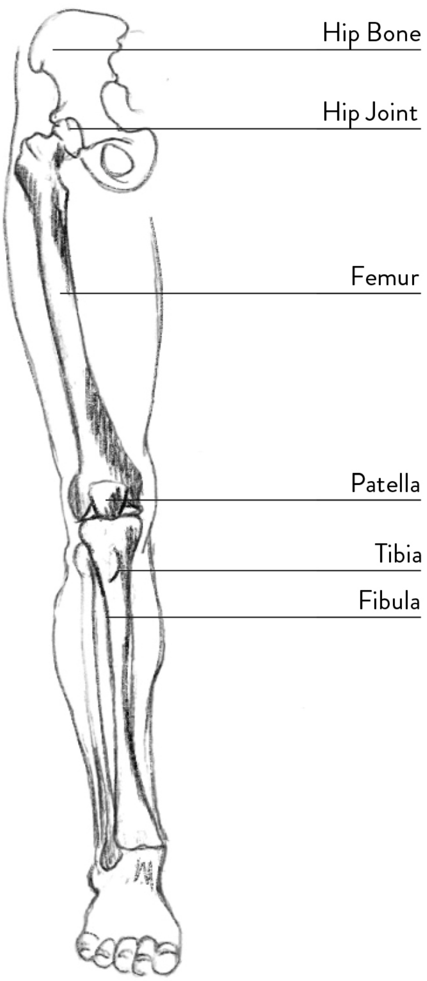
Muscles always work against each other in pairs. One muscle group is for bending and the other for stretching. If one muscle group is working, the other one is resting.

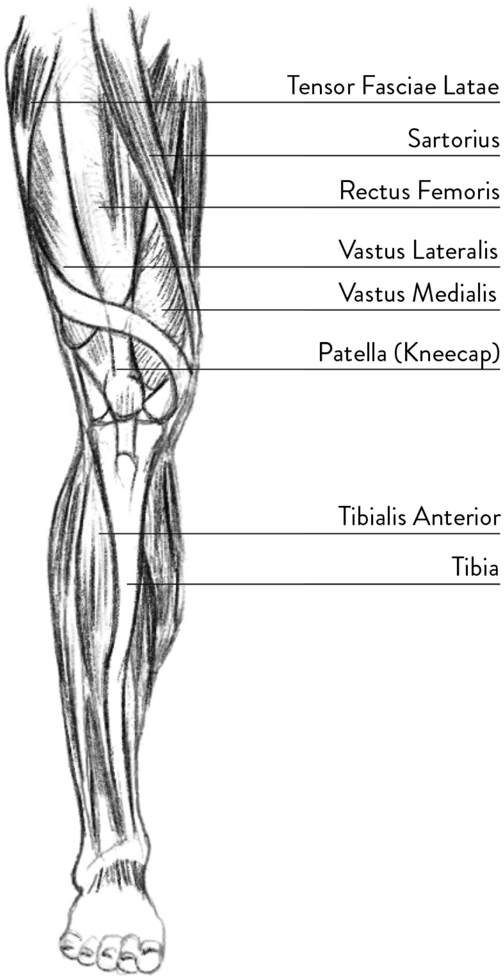




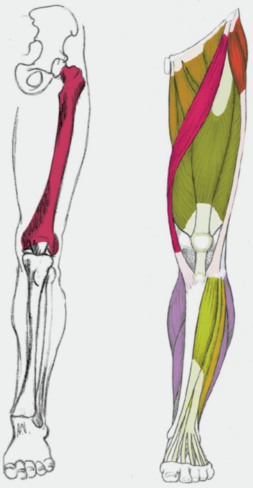


LEG – FRONT

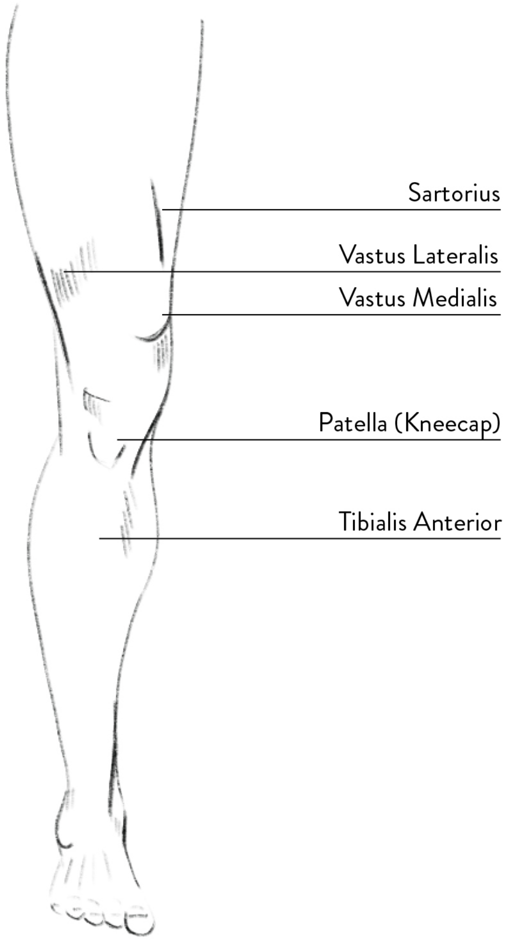

Hip Bone
Hip Joint
Femur
Patella
Tibia
Fibula

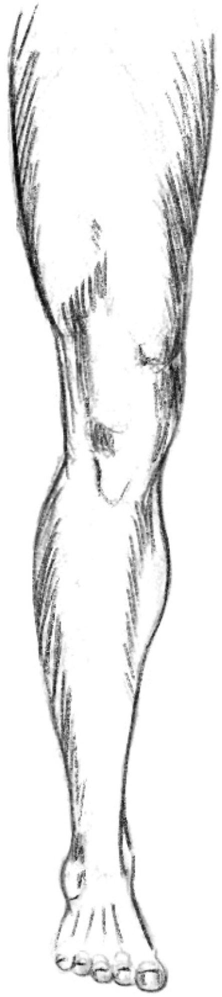

Tensor Fasciae Latae
Sartorius
Rectus Femoris
Vastus Lateralis
Vastus Medialis
Patella (Kneecap)
Tibialis Anterior
Tibia

The femur is the heaviest and longest of our bones. It is moved by four muscles. One of them is the Sartorius muscle, which is also the longest muscle in our body.



The relevant muscle strands and bones that can be seen through the skin are these:

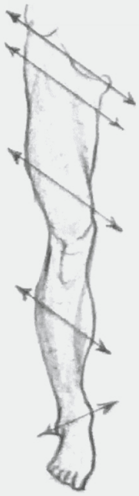

Sartorius
Vastus Lateralis
Vastus Medialis
Patella (Kneecap)
Tibialis Anterior

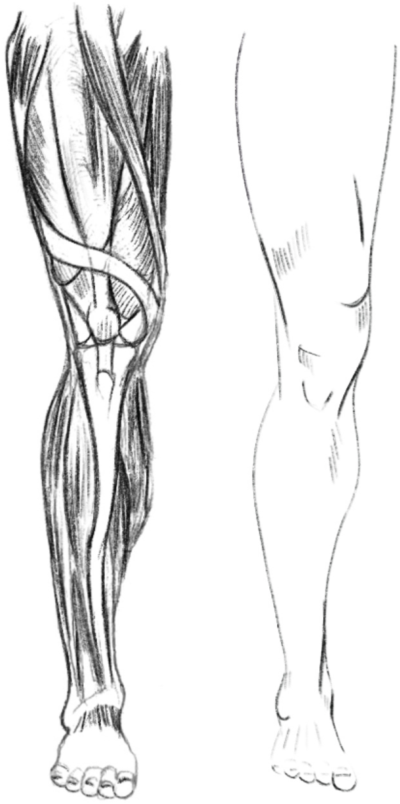


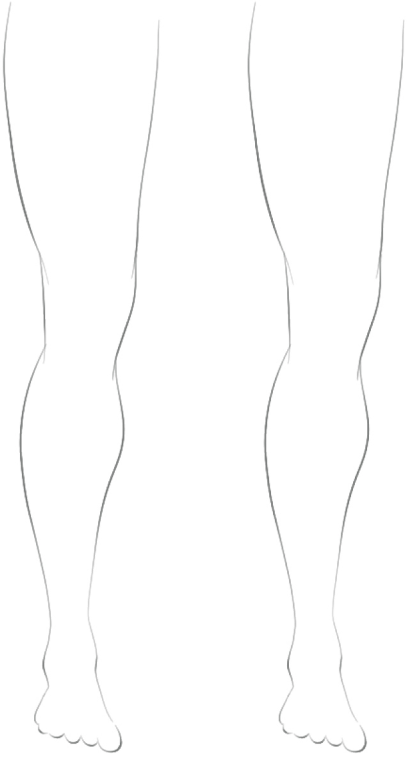
DRAWING TIP:

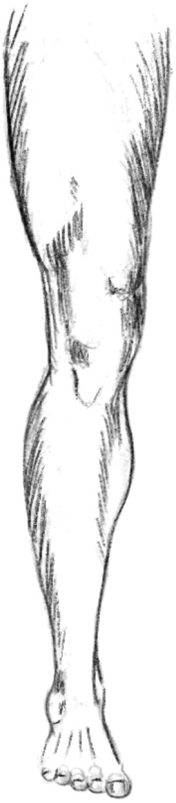
The legs bend inwards a little at the knee, because this way they can better balance the body weight.

The muscles on the outside of the thigh are higher than those on the inside.

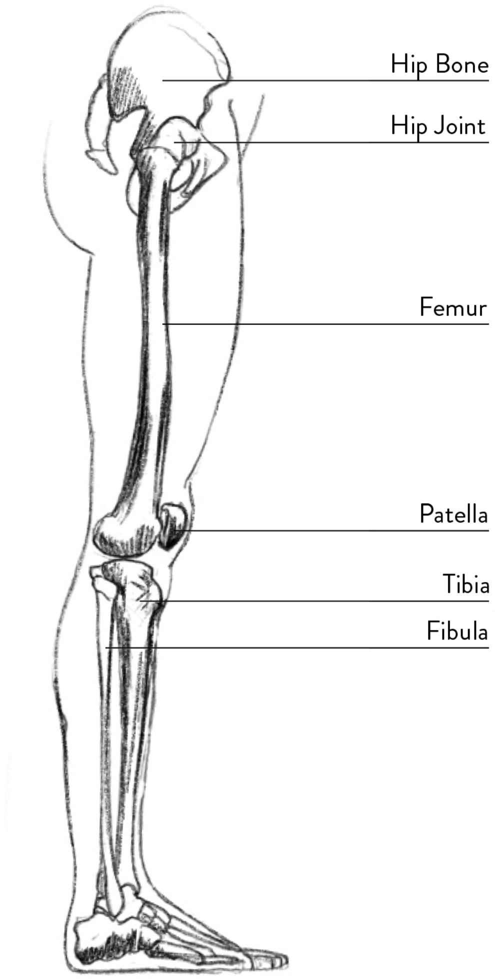


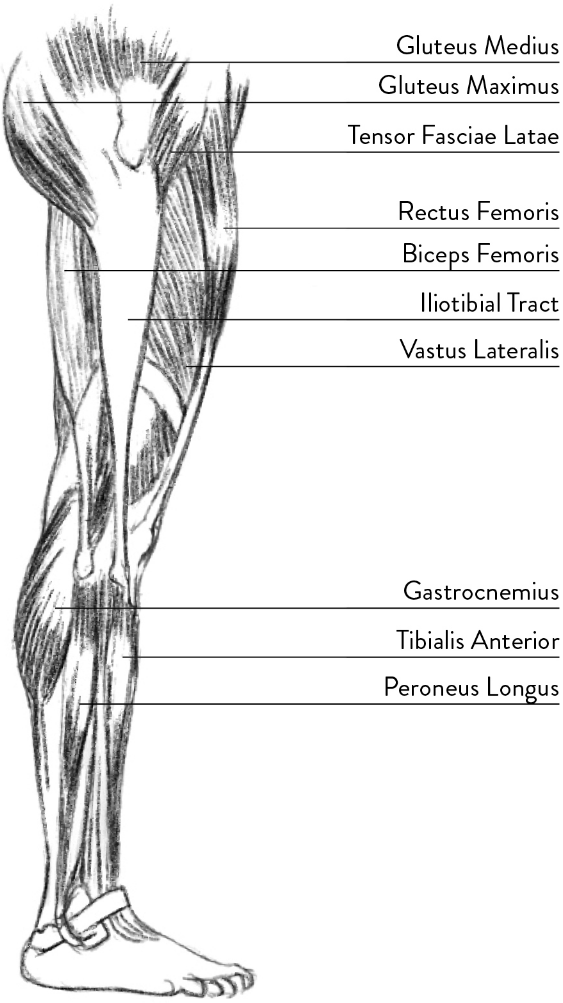




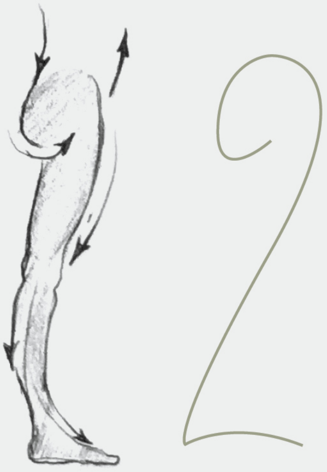


LEG – SIDE


Hip Bone
Hip Joint
Femur
Patella
Tibia
Fibula


Gluteus Medius
Gluteus Maximus
Tensor Fasciae Latae
Rectus Femoris
Biceps Femoris
Iliotibial Tract
Vastus Lateralis
Gastrocnemius
Tibialis Anterior
Peroneus Longus

DRAWING TIP:
Although the thigh is very straight above the shin, the dynamic shape of the muscles should not be ignored.
I always think of the number 2 when I want to recall this dynamic form.



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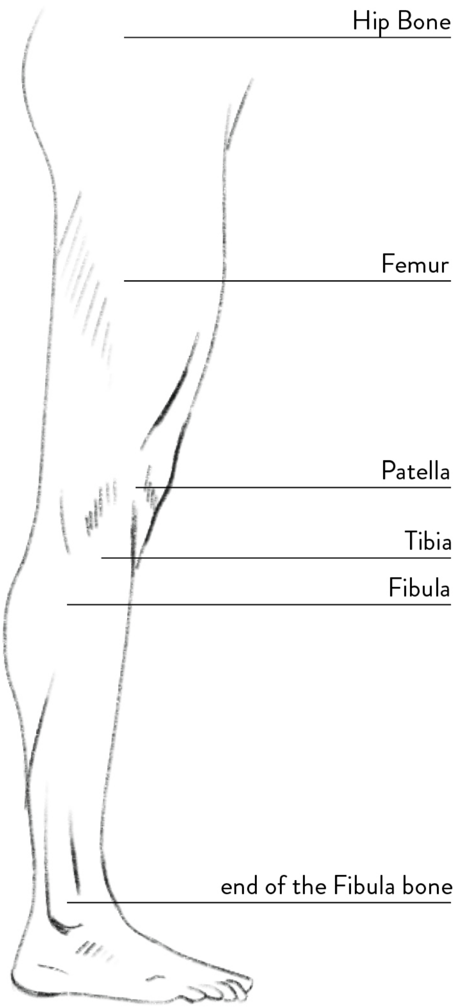
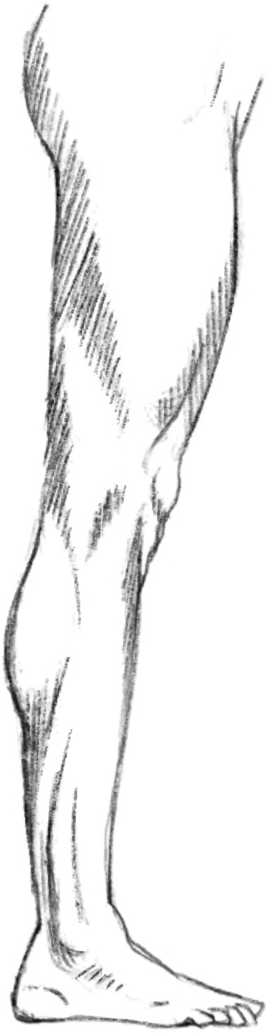
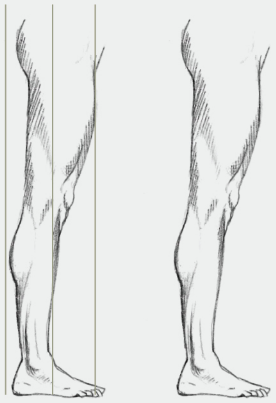
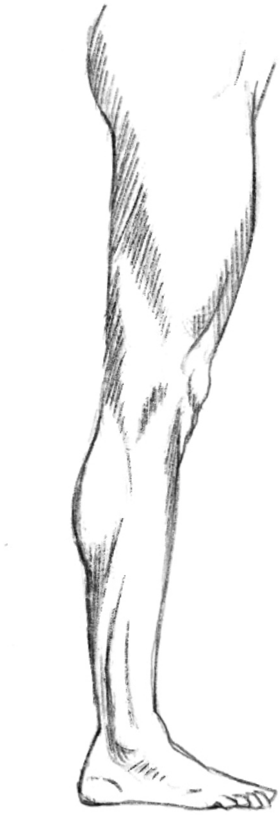

Hip Bone
Femur
Patella
Tibia
Fibula
end of the Fibula bone

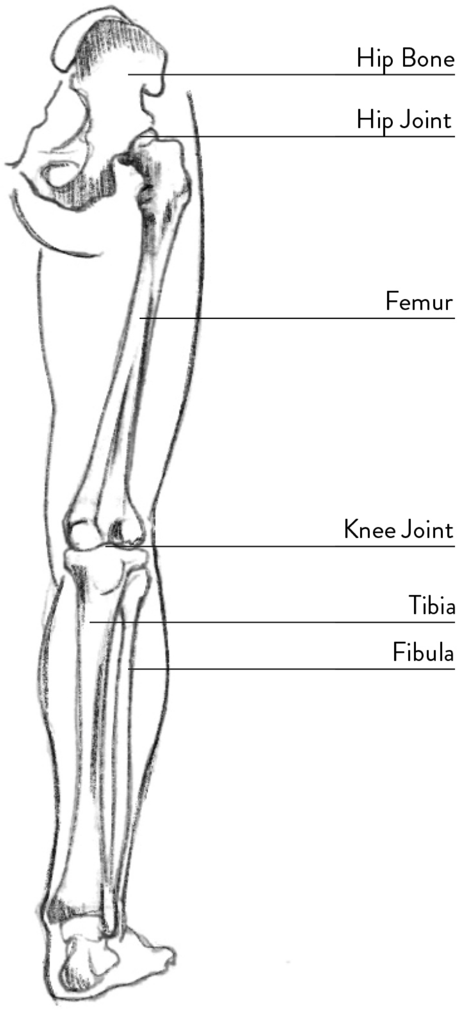


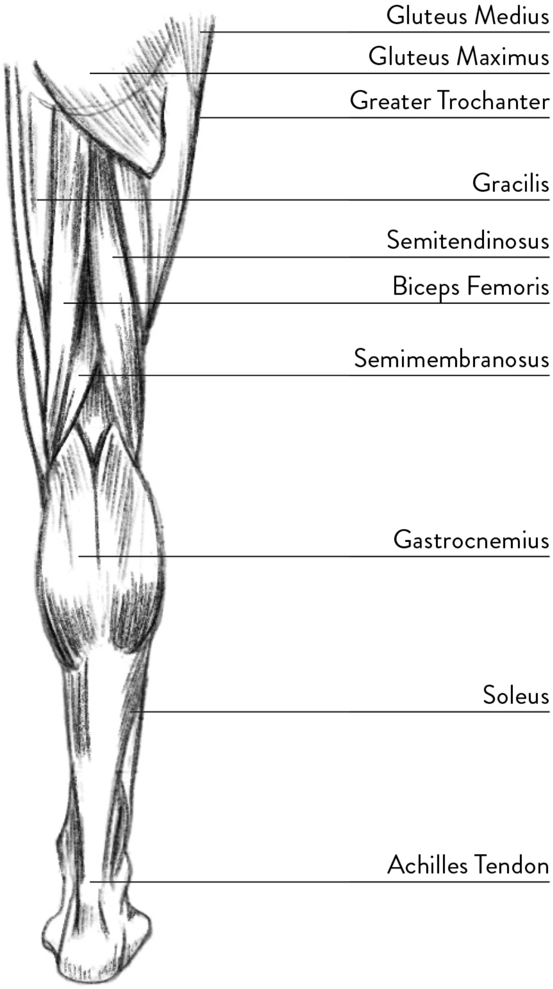
DRAWING TIP:
We always stand slightly tilted forward. This means that the weight is not only on the heels but on the whole foot, which gives us a much better balance.





LEG – BACK


Hip Bone
Hip Joint
Femur
Knee Joint
Tibia
Fibula

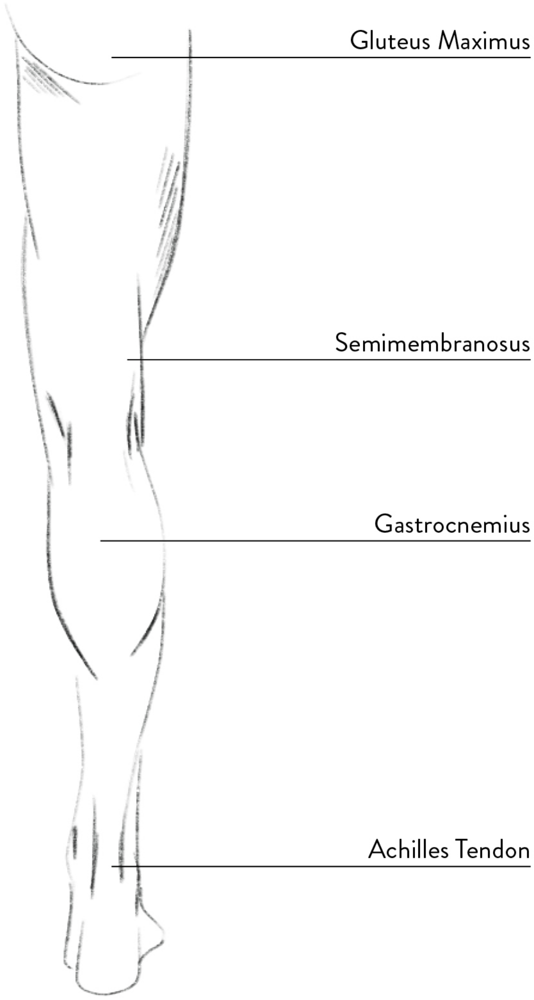

Gluteus Medius
Gluteus Maximus
Greater Trochanter
Gracilis
Semitendinosus
Biceps Femoris
Semimembranosus
Gastrocnemius
Soleus
Achilles Tendon

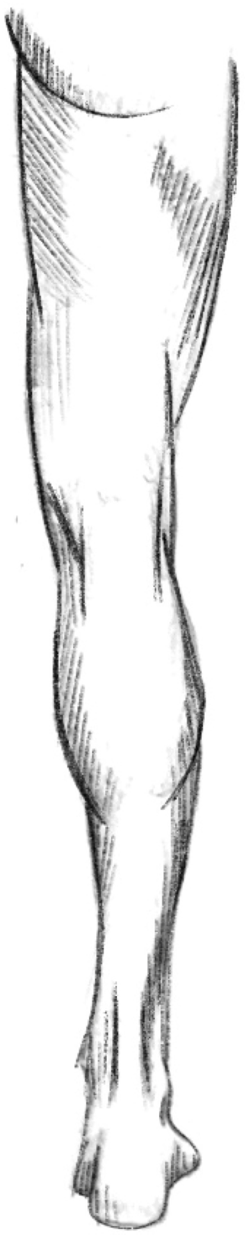
DRAWING TIP:

All the bones that can be seen from the front can also be seen from the back. However, there are some differences due to the function and construction of the muscles.

The musculature on the front of the leg cause the leg to stretch/extend. The muscles on the back cause the leg to flex.

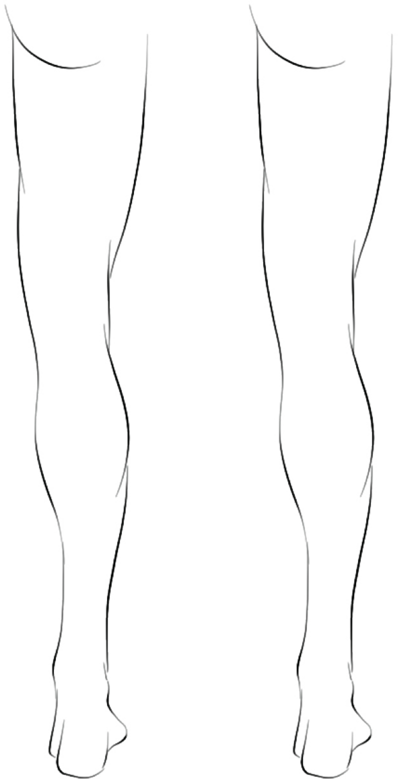
The relevant muscle strands and bones that can be seen through the skin are these:

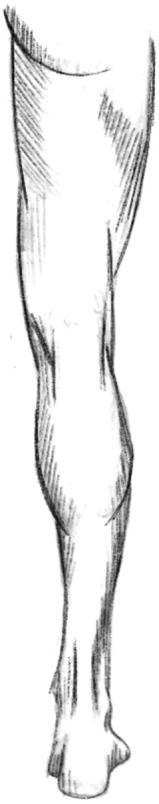

Gluteus Maximus
Semimembranosus
Gastrocnemius
Achilles Tendon



FUN FACT:
You want to know why we call a weak spot an „Achilles‘ heel“? This has a mythological origin:

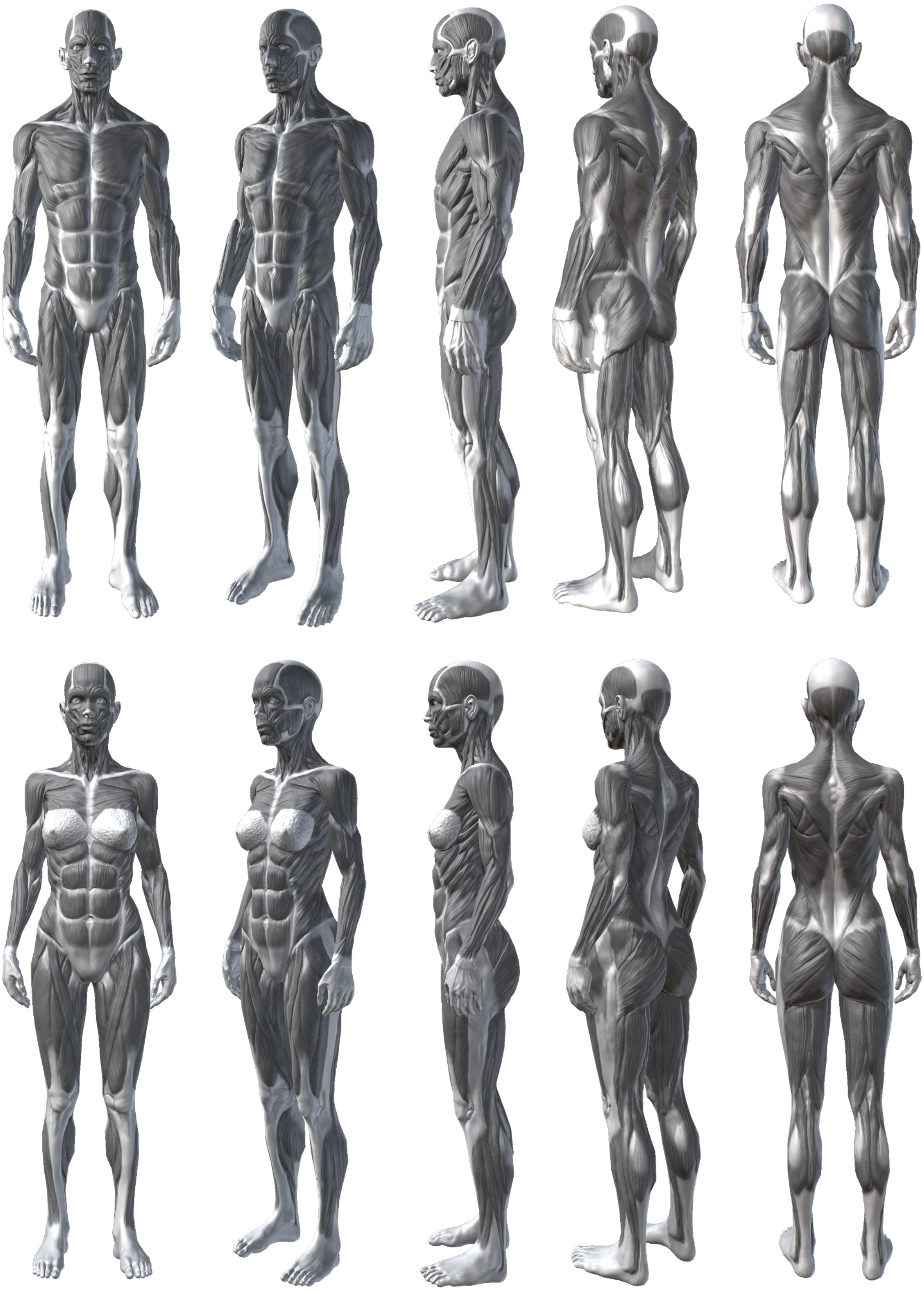
After Achilles was born, his mother wanted to protect him from harm. She held him by the heel and dipped him into the river Styx. In Greek Mythology, the river Styx was located in the Underworld and had special powers. Achilles became invulnerable everywhere but at his heel where his mother held him.





THE ENTIRE MUSCULATURE

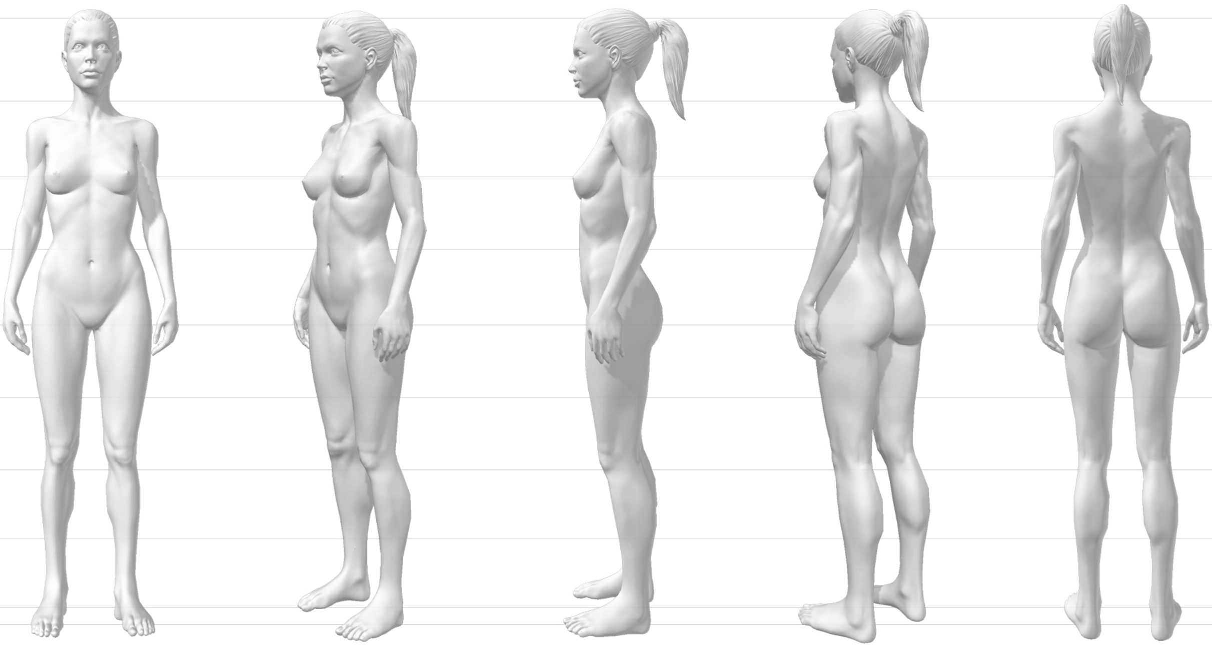
MAN & WOMAN



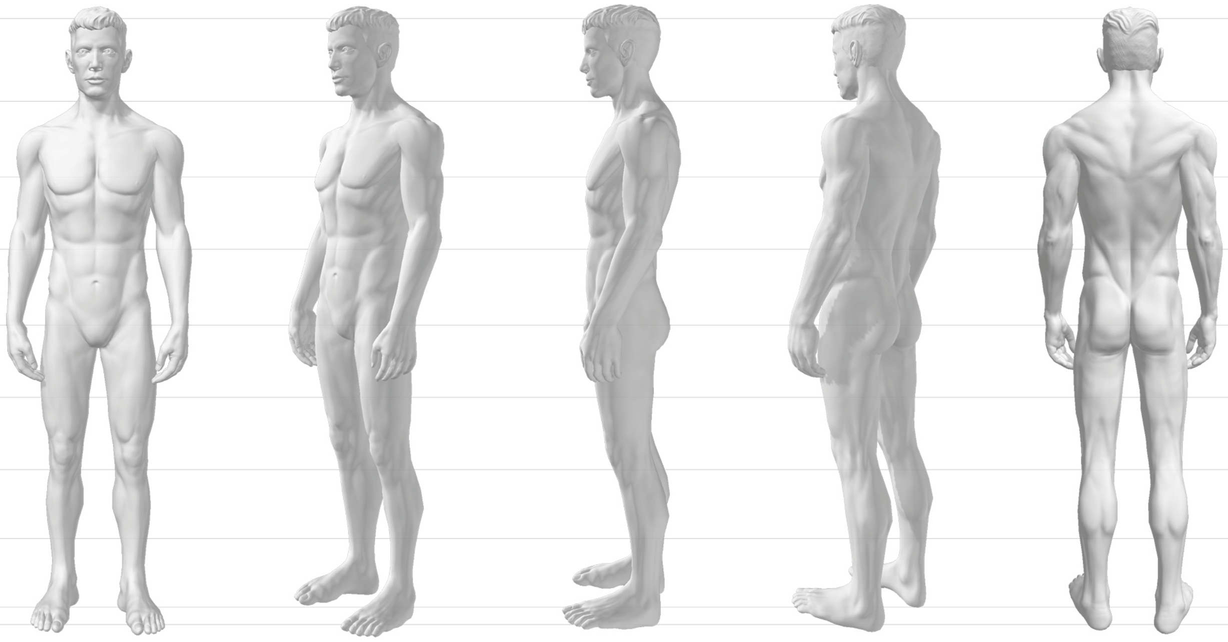
EXERCISES

That's it for the Loomis body. Now you know all there is to know about this method and how to apply it. You have also gained an insight into the anatomy and how to create poses in different perspectives without any references.

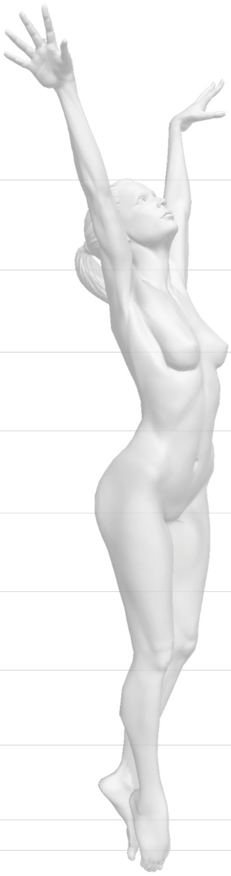
In case you want to practice a bit more, here are some more exercises that might give you a little more confidence. Use the 3D figures to draw the grids, which you may not yet have mastered so well, onto them or try to redraw the figures.

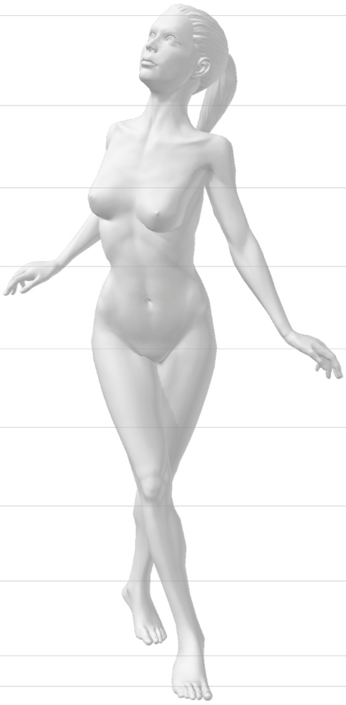


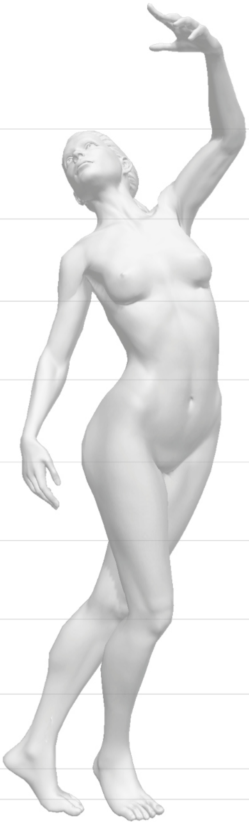
EXERCISES



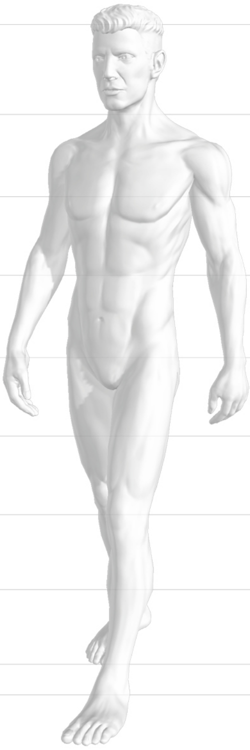
EXERCISES

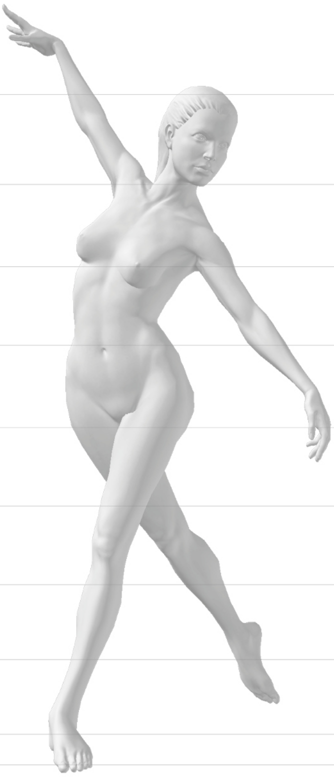


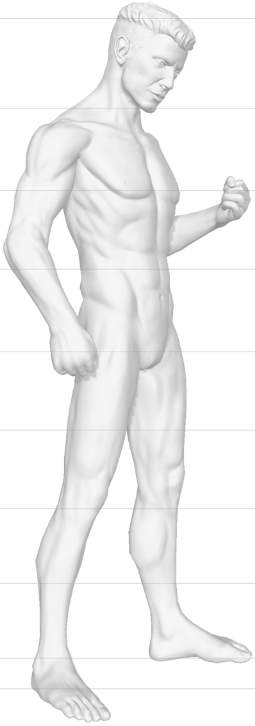




EXERCISES







EXERCISES

Test yourself by drawing real reference models and
find out what you have learned.

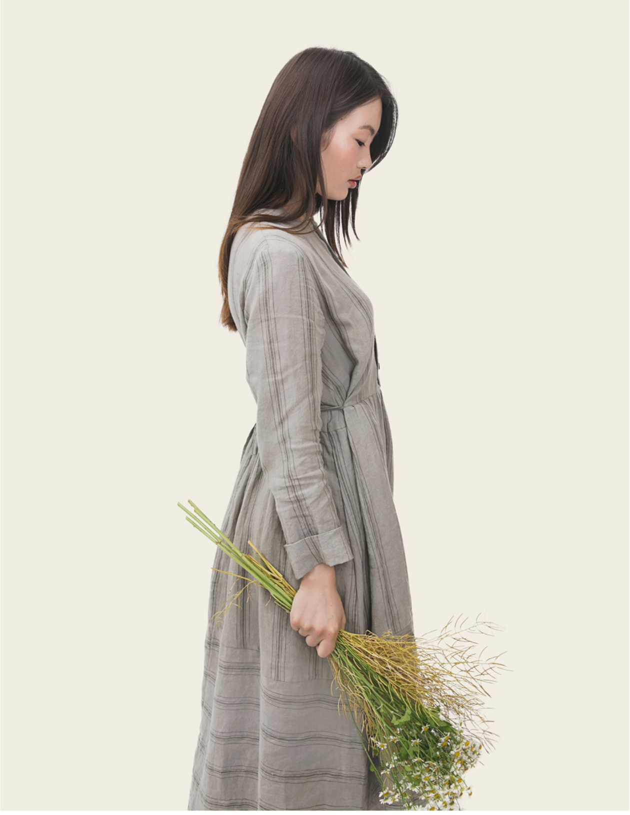


Photo by Icons8 Team on Unsplash

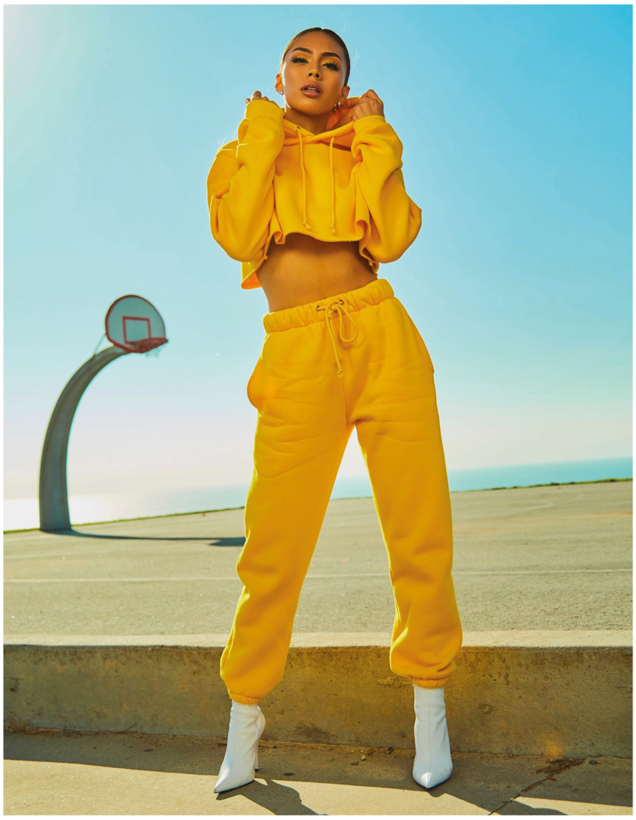


Photo by Dom Hill on Unsplash

EXERCISES

Photo by Patricia Palma on Unsplash

Photo by Thomas Le on Unsplash

WELL DONE!

WELL DONE!

I hope you have learned something and found out where your strengths and weaknesses lie, so you can improve them with further exercises!

Please note that all of these methods are merely aids that you can use however you want. So, to get good results you don't necessarily have to do everything exactly the same way. It is best to keep practicing exercises like the ones you have already done. You'll soon see: Over time, you will automatically adapt these methods perfectly according to your strengths and weaknesses.

Thus, your own style will develop over time, if that hasn't already happened :)

I really hope this chapter was helpful for you!

If you liked it, I would be very pleased to receive a positive rating <3
If you have any feedback or questions, please contact me on ***www.laurahrubin.com***

xo

Laura